



**REVEALED: SONY'S  
A700 REPLACEMENT**

**CASIO REINVENTS THE  
COMPACT CAMERA**

Saturday 29 January 2011

amateur

# Photographer

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## PENTAX K-r

Could this entry-level DSLR  
blow Canon and Nikon out of  
the water?

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**FULL AP  
LAB AND  
FIELD TEST**



**LANDSCAPES**



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What to shoot when it snows

**EXPERT ADVICE**



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**WINTER PORTRAITS**

Make the light work for you

**SPOTLIGHT**



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**FROM THE FRONTLINE**

Army photo competition results





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**Amateur Photographer** For everyone who loves photography

**ONE OF** the great attributes of the medium-format camera, well, those with a ground-glass screen in a waist-level finder at least, is the sense that you get to see the picture before you take it. The representation on a grainy screen delivered at a size that compares favourably with the LCD screens of today's digital cameras, and that can be viewed clearly from whatever distance your arms can stretch to, gives the same impression that an inspection of a final print would post-capture. Of course, when waist-level finders were the norm we didn't dream of being able to preview exposure, but the enhanced control of composition and depth of field was enough to wow users of smaller formats. The view into the chimney

of my Yashica Mat 124G was enough to keep me entertained for hours – even with no film loaded.

Sony's new clip-on screens, which sit in the hotshoe and draw image and menu items via your camera's HDMI socket, look set to give us that same experience, but with the convenience of a DSLR and a good few more than 16 exposures on a roll. OK, it isn't a cheap option, but I hope it will be the start of a new trend of camera accessories that make our photographic lives even more enjoyable.



**Damien Demolder**  
Editor

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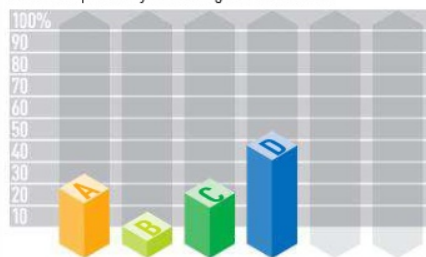
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Is there a place in your kit bag for a 35x zoom?



**YOU ANSWERED...**

A I'd try it	25%
B Yes, but only for very occasional use	8%
C Yes, I'd love one	23%
D No, it can't be good	44%

**THIS WEEK WE ASK...**

Would you find a plug-in 5in LCD screen useful?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

**HOW TO CONTACT US** Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123  
**Email** [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com) **AP Advertising Telephone:** 0203 148 2517 **Email** [lee\\_morris@ipcmedia.com](mailto:lee_morris@ipcmedia.com) **AP Subscriptions Telephone:** 0845 676 7778  
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SLING O MATIC 20	£139.00
SLING O MATIC 30	£140.00
PRO SPEED BELT V2	£24.00





# APNews

News | Analysis | Comment | PhotoDiary 29/1/11



**Compact system cameras will kill the rest of the photographic market** News page 7

## Officers arrive in 'police van' • Security denies staff called cops



### POLICE SWOOP ON INNOCENT PROFESSOR, 78

**AP RIGHTS WATCH**  
Committed to defending your photographic rights!

**POLICE** insist they had every right to quiz an innocent 78-year-old man who had been taking photographs in Norwich city centre, Norfolk. But, weeks after the drama, they refuse to say why his actions were 'suspicious'.

Retired university professor Howard Temperley was surrounded by five officers on Christmas Eve, following 'a report of suspicious behaviour'.

The officers, who arrived on the scene en masse in a police van, told him: 'It was a case of terrorism.'

The incident occurred moments after Howard had been banned from taking pictures outside nearby Chapelfield Shopping Centre.

A security guard had approached Howard – a former professor of American

studies at the University of East Anglia – after he was seen taking pictures of people doing Christmas shopping. Howard said he was unaware he had captured an official in one of his images (see above).

'I wasn't photographing their property,' Howard told us. 'To all intents and purposes it was a public place and there were no notices up.'

Howard, who was using a Canon Digital IXUS 750 compact, told AP: 'I pointed out they [the shoppers] were no more aware of being photographed by me than they were of being monitored by security cameras... Had they thought I was planning a heist?'

Nothing so sinister, it seems. Howard planned to turn his photos into computer-generated artwork for Christmas cards.

Police then stopped and quizzed him in nearby St Stephen's Street – also a busy shopping area – only allowing Howard to

continue on his way after cross-checking his address and date of birth with police headquarters.

The centre's managers told Howard that the building and its immediate surroundings were private property.

Chapelfield marketing manager Sheridan Smith told AP: 'Our security team will always challenge members of the public taking photographs in and around the centre, especially if the photographer is photographing the building itself or groups of shoppers who are obviously not friends or family of the photographer.'

Smith added: 'We do not unreasonably withhold permission to photograph in the centre. However, on this occasion it was our understanding that the photos were for commercial use and that prior permission was not sought.'

When contacted by AP, the shopping centre denied it had alerted police, while a police spokeswoman refused to give any details about the incident.

However, a police source told us: 'A police officer does not need to use any specific powers to speak to people to ask them general questions, for example, about where they are going or what they are doing.'

'However, there are occasions where an officer may have his, or her, attention drawn to something, or someone, that is out of the ordinary for that location or "looks suspicious".'

Howard added: 'It would be interesting to know which they [the police] care about most: being told they're being high-handed or made to look fools.'

As a parting gesture he gave each police officer a signed Christmas card.

In an official statement, the force said: 'Officers spoke to a gentleman following concerns raised by local businesses in the area. They were satisfied with the explanation given by the individual...'

## SNAP SHOTS

● Sony plans to double production of imaging sensors at its factory in Nagasaki, Japan, over the next year. It will invest 100 billion yen in the Sony Semiconductor Kyushu Corporation's Nagasaki Technology Centre. The move will include the transfer of semiconductor fabrication facilities that Sony plans to acquire from Toshiba.

● Award-winning amateur photographer Tony Boxall has died, aged 81. Tony won APOY in 1969 and was featured again in AP in 2008. He died at his home in Horley, Surrey, last month, reported the *Surrey Mirror* newspaper. For more on this, see next week's issue.

● This year's Environmental Photographer of the Year competition has opened for entries. The contest is open to amateurs and professionals worldwide and the closing date is 31 July 2011. Visit [www.epoty.org](http://www.epoty.org).



### Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

## PRESS PHOTOGRAPHER DIES IN TUNISIA STREET PROTESTS

**A EUROPEAN** Pressphoto Agency photographer, who was critically injured while covering protests in Tunisia, has died.

Lucas Mebrouk Dolega, 32, is understood to have been struck by a police teargas canister on 14 January following the ousting of Tunisian President Ben Ali.

Dolega lived in Paris and was known to

be dedicated to his job.

The photographer had been covering protests outside the interior ministry in Tunis when a canister struck the left side of his head.

Doctor's declared him 'clinically dead' shortly after he had undergone surgery.

Press freedom organisation Reporters

Without Borders said: 'The circumstances of this tragedy, including the possibility that he was deliberately targeted by the police, must be properly investigated. We will support any legal action the victim's family may decide to take.'

Dolega was the first French photographer to die in the line of duty since 1985.



A week of photographic opportunity

## PHOTODIARY



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## Wednesday 26 January

**EXHIBITION** by Allen Berg, until 20 March at The National Theatre, London SE1 9PP. Tel: 0207 452 3333. Visit [www.nationaltheatre.org.uk](http://www.nationaltheatre.org.uk).

**EXHIBITION** Catwalking by Chris Moore, until 18 February at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit <http://www.northumbria.ac.uk/universitygallery/>.

## Thursday 27 January

**EXHIBITION** Capital Culture group exhibition of fine art photographs, until 23 January at 3 Bedfordbury Gallery, London WC2N 4BP. Tel: 0203 268 2184. Visit [www.3bedfordbury.com](http://www.3bedfordbury.com).

**EXHIBITION** Under Gods: Stories from Soho Road by Liz Hingley, until 26 February at Wolverhampton Art Gallery, Wolverhampton WV1 1DU. Tel: 01902 552 055. Visit [www.wolverhamptonart.org.uk](http://www.wolverhamptonart.org.uk).

## Friday 28 January

**EXHIBITION** The Best View of Heaven is from Hell by Bran Symondson, until 20 February at Idea Generation Gallery, London E2 7JB. Tel: 0207 749 6850. Visit [www.idea-generation.co.uk](http://www.idea-generation.co.uk). **EXHIBITION** Contacts from the Archive by various photographers, until 29 January at Belfast Exposed, Belfast BT1 2FF. Tel: +44 (0) 2890 230 965. Visit [www.belfastexposed.org](http://www.belfastexposed.org).

## Saturday 29 January

**DON'T MISS** Winter Wanders – a 1.5-mile walk through historic Bloomsbury, London. Starts at 10.30am. Meet in the forecourt of the British Library. Tel: 0870 240 6094. Visit [www.walklondon.org.uk](http://www.walklondon.org.uk). **EXHIBITION** Invitation to the Ballet, exhibition about the Royal Ballet, until 6 March at The Lowry, Manchester M50 3AZ. Tel: 0843 208 6000. Visit [www.thelowry.com](http://www.thelowry.com).

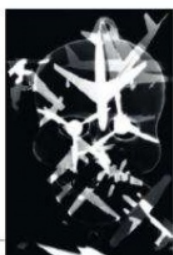
## Sunday 30 January

**EXHIBITION** A Celebration of Kodachrome, until 10 February at AOP Gallery, London EC2A 4QS. Tel: 0207 739 6669. Visit [www.the-aop.org](http://www.the-aop.org). **EXHIBITION** The Birth of British Rock: Photographs by Harry Hammond, until 10 April at the Lowry, Manchester M50 3AZ. Tel: 0843 208 6005. Visit [www.thelowry.com](http://www.thelowry.com).

## Monday 31 January

**EXHIBITION** Wildlife Photographs by Peter Anderson, until 5 February at The Book Club, Shoreditch, London EC2A 4RH. Tel: 020 7684 8618.

**EXHIBITION** Northern Exposures by Magnum photojournalist Chris Steele-Perkins, until 24 February at Galleries Inc UK, Newcastle upon Tyne, NE1 3PL. Tel: 0191 227 4424. Visit [www.northumbria.ac.uk](http://www.northumbria.ac.uk).



© GETTY IMAGES

## Tuesday 1 February

**EXHIBITION** Handmade Photographs by Jessica Ferguson, until 26 June at Lacock Abbey, Wiltshire SN15 2LG. Tel: 01249 730459. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk). **EXHIBITION** Reflect Winners, until 2 February at Bewick Hall exhibition space, Newcastle Library NE1 8AX.

## Newspaper loses out in Court of Appeal

## FREELANCER WINS MIRROR COURT BATTLE

**AP RIGHTS WATCH**  
Committed to defending your photographic rights!

**A NEWSPAPER** commercially exploited a photographer's copyright by posting pictures from its archive of back issues online, without permission, the Court of Appeal has ruled.

The Court of Appeal decision upholds a ruling by the High Court in 2009 in favour of freelance celebrity photographer Alan Grisbrook.

Grisbrook, a freelance photographer, took legal action after realising that Mirror Group Newspapers (MGN) was selling back copies of their titles online, including the *Daily Mirror*.

The photographer had alleged that, by storing his images electronically and by communicating them to the public in this way, MGN was infringing his copyright.

Grisbrook, who had no written agreement

with MGN over the future use of his photos, complained that he had never consented to the inclusion of his images in the group's back numbers database or on their website.

The Court of Appeal agreed with the High Court that the licence granted by Grisbrook did not allow MGN to publish the photos on its websites and that the newspaper group had breached his copyright.

Dismissing MGN's appeal, Lord Justice Leveson and Lord Justice Etherton agreed that 'to incorporate the pictures into the website is to provide a permanent and marketable record easily available worldwide, which could well reduce the value of the further use by Mr Grisbrook of the photographs over which it is common ground that he possesses the copyright'.

After the High Court's 2009 ruling, lawyers urged photographers to seek written agreements over future use of their images.

## SONY REVEALS 5IN EXTERNAL VIEWING SCREEN

**SONY** is set to launch a 5in screen intended to work with the company's NEX and Alpha cameras.

The accessory is designed to allow users to monitor, capture and playback in a larger format via HDMI connection.

The CLM-V55 LCD screen is set to go on sale in March 2011, and is expected to cost \$399.

Designed with the NEX-VG10 video camera in mind, the shaded screen is also able to take over the job of any camera that features an HDMI output connection whether made by Sony or not.

Powered by a standard Sony Alpha battery, the screen comes with an adapter to allow it to be fitted to the Alpha hotshoe as well as one for a standard tripod socket.

While aimed primarily at video photographers, stills photographers may also benefit from the enlarged screen and the clearer menu layout and display.

When attached to a Sony Alpha DSLR, the new screen reflects exactly what appears in the viewfinder and in Live View mode.

Selector buttons on the side of the screen allow navigation directly from the unit, while camera controls can also be used in the normal way.

In the field, this should give landscape photographers a much clearer idea of what they have captured, or are about to.





## SNAP SHOTS

● A painter and decorator who was injured in a hit-and-run car accident in 2009, and then suffered a heart attack five months later, has turned to photography after he was forced to change career. Glyn Ridgers, 39, from Essex, has enrolled on two college courses and says he is passionate about becoming a professional.

● Wireless TTL is among improvements added to Nissin's latest flash, the Di622 Mark II flashgun. The newcomer also comes with a 'My TTL' mode and an external X-sync socket. The flash, priced £224.95, carries a guide number of 62m @ ISO 200. Call Kenro on 01793 615 836 or visit [www.kenro.co.uk](http://www.kenro.co.uk).

● The Westcott's Green Screen Video Lighting Kit, tested in AP 8 January, is available in the UK for £290 (inc VAT) via JP Distribution. For details call 01782 753 333.

● The British Wildlife Photography Awards will open for entries on 1 February, boasting a top prize of £5,000 cash. The contest closes on 2 June 2011. For details visit [www.bwpawards.co.uk](http://www.bwpawards.co.uk).



### Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

## Firm bids to attract more compact users

# OLYMPUS: WE MUST BROADEN CSC APPEAL

**OLYMPUS** admits that its compact system cameras (CSCs) are still not pocketable and must attract more compact users looking to step up to a system with interchangeable lenses.

When Olympus and Panasonic first announced the Micro Four Thirds system standard in 2008, they said they wanted to win over compact camera users who find DSLRs 'big, heavy and difficult to operate'.

Olympus UK's Consumer Products marketing manager Mark Thackara said sales of Pen cameras are currently split 50/50 between existing DSLR users and those using a compact camera.

'A lot of younger people buy [a compact system camera] as an alternative to a compact, but there is still a long way to go,' he told us.

In an interview with AP, Toshiyuki Terada, manager of SLR Planning for Olympus Tokyo, said Olympus recently launched new accessories for the Pen line-up in a bid to

win over consumers yet to take the plunge into the system camera arena.

To help lure them to its Pen interchangeable-lens camera system, Olympus announced the gadgets alongside its latest model, the E-PL2 (see News, AP 15 January).

These included an optional hotshoe-mountable Bluetooth wireless adapter, which allows photographer's to transfer images to a compatible Android mobile phone, for example.

The 'PenPal' Bluetooth communication unit, priced around £70 and designed to store up to 2,600 images, aims to tap into the growing 'social networking generation'.

The firm also announced compatible conversion lenses: a fisheye (£130), wideangle (£80) and macro (£50).

Meanwhile, a new £50 macro photography gadget called macro arm light, which plugs into the camera's accessory port, is designed to provide lighting for close-up shots.



## SYSTEM CAMERAS WILL 'CANNIBALISE' DIGITAL MARKET

The UK camera industry fears that compact system cameras will kill off sales in the rest of the photographic market, according to research firm GfK. 'One of the frequent questions from manufacturers and retailers is whether the growth of CSCs will cannibalise sales from existing SLR or fixed-lens segments of the market,' writes GfK Retail and Technology spokesman Matt Gibbs in the GfK newsletter. 'The danger for this is clearly there – there are very few households not owning a DSC [digital stills camera], so growth within a new segment has to come from a repeat purchaser.'

## STOP-AND-SEARCH TO REMAIN 'PRIORITY'



**POLICE** chiefs have warned that stop and search of terrorism suspects will remain a priority, despite last year's overhaul of Section 44 of the Terrorism Act.

In 2010, the Government cut police powers to use the controversial Section 44 law, which allowed officers to stop and search someone without reasonable grounds for suspicion.

Ahead of a review of anti-terror laws, expected within weeks, it seems chief constables are seeking fresh powers in the wake of the Section 44 change. Press reports over Christmas suggested that top police officers have demanded the Government brings in new legislation.

But the Association of Chief Police Officers (ACPO) played down the reports. Its spokesman told us: 'The Government's independent reviewer of terrorism legislation, Lord Carlile, has already suggested that consideration be given to a more limited provision that would allow police to carry out searches in specific circumstances where there is evidence of heightened threat or risk, such as in counter-terrorism operations, or around iconic events or critical sites.'

ACPO represents Chief Constables in the 44 police forces across England, Wales and Northern Ireland.

## NEW HIGH-END ALPHA: MORE DETAILS REVEALED

**SONY USA** showcased a prototype DSLR at the Consumer Electronics Show that it says represents the forthcoming replacement body for the now long-in-the-tooth Alpha 700 high-end enthusiast camera.

Michael Bubolo, Sony USA's national DSLR trainer for Sony Alpha, told AP that the camera would probably be launched this year (2011) and that it would definitely use the translucent mirror technology introduced in the Sony Alpha 33 and 55 cameras at the end of 2010.

Although details have yet to be finalised, the new model will feature a 'substantially better' electronic viewfinder.

Bubolo also confirmed that Sony's priority for this product will be high ISO settings 'up into the hundreds of thousands'.

The body shell will be made from magnesium alloy and the finished product will be priced in the same area as Canon EOS 60D-type products.

The current Alpha 700 uses an APS-C-sized sensor, and Bubolo told AP he expected the replacement to do the same – with 'rumours' suggesting a resolution of 25 million pixels.

Bubolo was keen to point out that all details are subject to change, including the shape of the body itself.

## CASIO UNVEILS NEW HDR-EQUIPPED COMPACTS

**THE EXILIM** EX-TR100 and EX-ZR100 are the latest Casio compacts to feature an HDR Art function.

Both models boast a back-illuminated 12.1-million-pixel CMOS sensor.

Equipped with a 21mm equivalent lens, the EX-TR100 also features a 'variable frame design' (pictured) that opens and closes, plus a rotating 3in touch-panel LCD screen.

'With this design, users can take pictures in any way

they like, while holding the camera at any angle,' explained a Casio spokesman.

Meanwhile, the EX-ZR100 boasts a 24-300mm equivalent (12.5x) optical zoom lens.

They both feature Full HD (1920x1080-pixel) video and an HDR Art mode that allows photographers to choose from three different processing levels. It combines continuous shots taken at different exposures to change the contrast and colour saturation.





AP  
THIS  
WEEK  
IN...

1911

A century ago, amateur and professional photographers in Leeds were being asked to cough up annual water rates of 10s (50p) and 30s (£1.10) respectively, in addition to normal household usage charges. The move didn't go down well, it has to be said. 'I should like to know if other towns have a water rate to pay and how much,' wrote one incensed AP reader. 'An amateur photographer will have to pay the same rate for his or her hobby as a dispensing chemist or a plasterer has to pay for his business, and many other comparisons could be given.'

## FOUR READERS' VIEWS

Under this heading letters from readers on various topics will be published every week. It must be understood, however, that the Editor will not be responsible for opinions expressed by correspondents.

### WATER RATES.

Sir,—On July 1 this year photographers of Leeds will be levied with a rate of 10s. for amateurs and 30s. for professionals per annum, which, in my opinion, as an amateur, is nothing short of tremendous; and I should like to know if other towns have a water rate to pay, and how much.

For instance, an amateur photographer will have to pay the same rate for his or her hobby as a dispensing chemist or a plasterer has to pay for his business, and many other comparisons could be given.

Water at 9½d. per 1,000 gallons (Leeds price) is cheap indeed; but to have to pay a stipulated sum, whether it be used or not, is, saying the least of it, a bit rough, and no doubt many amateur photographers will not expend more than 10s. in materials in any one year. I think there is ground for complaint, not only for us amateur photographers, but the photographic dealers (speaking feelingly) in Leeds.

The 10s. before mentioned is in addition to rates for water for household purposes.—Yours truly,  
Leeds.

[Our contributor "Ariel" refers to this matter on another page.—Ed.]

### PORTFOLIO CRITICISM.

Sir,—Referring to the interesting correspondence which has appeared in THE A. P. AND P. N. of December 11 last and of January 1 upon the above subject, and particularly to Mr. Bland's criticism of Mr. Castle's view, expressed in his article of October 18 last, that "members of a portfolio

## SNAP SHOTS

● Panasonic celebrates the tenth year of its Lumix digital camera brand in 2011. The firm said its future goals include making it easier for consumers to link their cameras with the 'upcoming networked society'. Milestones over the past ten years include Panasonic's Optical Image Stabilisation system (2003) and G-series of mirrorless system cameras (first launched in 2008).

● A compact camera said to be capable of shooting 1,000 frames with a single charge has been unveiled by Casio. Features on the Exilim Hi-Zoom EX-H30 also include a 16.1-million-pixel CCD sensor, a 3in screen and a 24mm equivalent wideangle zoom. A price has yet to be announced.

● Historic images of London have been revealed to the public for the first time. Plucked from the archives of Westminster Council, a new picture will be added to the local authority's website every day in 2011, along with the stories behind the pictures. Visit [www.westminster.gov.uk](http://www.westminster.gov.uk).



## S2950 has 18x Fujinon lens FUJIFILM LAUNCHES FINEPIX BRIDGE CAMERA

FUJIFILM is to debut a bridge camera boasting an 18x Fujinon optical zoom lens in the spring.

The lens on the 14-million-pixel FinePix S2950 is designed to deliver the 35mm viewing angle equivalent of a 28-504mm zoom.

Powered by four AA batteries, it also sports a 3in LCD screen (230,000 dots), an electronic viewfinder (200,000-dot

resolution) and 'easy upload' to Facebook and YouTube.

'Unlike a bulky DSLR, bridge cameras allow you great versatility of zoom without the hassle of carrying a bag of lenses,' said a Fuji spokesman.

Features also include a top equivalent ISO of 6400 (at reduced resolution), HD video (1280x720 pixels) and a panoramic mode.



## UK HONOURS IN RED SEA CONTEST

RICHARD Carey from the UK has won the Judges' Prize award in the Epson Red Sea competition 2010.

Billed as the world's largest marine photography competition, the contest was open to amateur and professional photographers worldwide.

Mark Fuller from Israel won the 'Best 5 Images' category, earning him a top prize of \$10,000 cash and a three-week trip to Papua New Guinea. Event organiser David Pilosof

said: 'The Epson Red Sea event is becoming increasingly high profile... We had a number of really great photographers who have created absolutely amazing underwater images.'

'This year's competition was therefore incredibly exciting and the fantastic winning images show the high calibre of the competing photographers.'

More than 100 photographers took part in the competition. Categories added in 2010 included one dedicated to shark photography.



## Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
amateur photographer  
@ipcmmedia.com

## Club news from around the country

# CLUBNEWS

### BRISTOL FLICKR GROUP

The group holds its annual exhibition from 12-23 February at The Photo Gallery, Photographique, 31 Baldwin Street, Bristol BS1 1RG. Tel: 0117 930 0622. Visit [www.photographique.co.uk](http://www.photographique.co.uk).

### DANSON AND DISTRICT AMATEUR CAMERA CLUB

The club stages its fifth exhibition from 18 March-17 April at Austen Gallery, Hall Place, Bourne Road, Bexley, Kent. Visit [www.ddacc.org.uk](http://www.ddacc.org.uk).

### MID SOMERSET CAMERA CLUB

AP Photo insight contributor David Noton presents 'Chasing the Light' on 18 March at Glastonbury Town Hall, Magdalene Street, Glastonbury, Somerset BA6 9EL. Doors open 7pm. Tickets cost £10. Tel: 01458 253 368. Visit [www.midsomersetcameraclub.org.uk](http://www.midsomersetcameraclub.org.uk).





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# APReview

The latest photography books, exhibitions and websites. By Gemma Padley



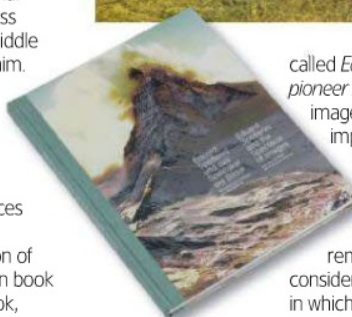
BOOK

## Eduard Spelterini and the Spectacle of Images

The Colored Slides of the Pioneer Balloonist. Edited by Hilar Stadler. Scheidegger & Spiess, hardback, 152 pages, £36, ISBN 978-3-85881-303-9

**EVEN** if you've seen aerial images taken from a helicopter, you may not have seen photographs from a balloon. This collection is the work of Eduard Spelterini, a Swiss-born gas balloon fanatic and aerial photographer. Eduard, born in Bazenheid, Switzerland, in 1852, was a successful balloonist who offered commercial balloon rides as well as embarking on personal voyages. He travelled across the Swiss Alps, Egypt and other parts of the Middle East, attracting huge fame and acclaim. In 1893, Eduard started taking a camera with him to record his aerial adventures. Using mainly large-format Suter and Goerz cameras, Eduard would present a slide show of his images to audiences on his return.

This publication features a selection of Eduard's coloured slides presented in book form for the first time. An earlier book,



called *Eduard Spelterini: Photographs of a pioneer balloonist*, featured his black & white images and was published in 2007. Most impressive in this recent collection are the breathtaking mountain views with their jagged peaks and deep craters, but the patchwork aerial views are also remarkable, especially considering the conditions in which they were made.



## EXHIBITION

### Tyneside Shipyards, 1943: Photographs by Cecil Beaton

Ongoing. Imperial War Museum North, The Quays, Trafford Wharf Road, Manchester M17 1TZ. Tel: 0161 836 4000. Website: <http://north.iwm.org.uk/>. Open daily 10am-5pm (10am-6pm from March to October). Admission free

**CECIL** Beaton is primarily remembered as a fashion and society photographer who captured the likes of Marilyn Monroe, Audrey Hepburn and Mick Jagger in their prime. However, during the Second World War, he was also employed as an official photographer by the Ministry of Information to record the effects of the war on the UK population. One of Beaton's assignments during this period was to photograph shipbuilding efforts on Tyneside. Beaton duly responded with a series of images that captured not only the sheer physical scale of the ships being built, but also the individual personalities of those employed on the dockyard. His images also portrayed the vital role being played by women in their construction.

A number of these photographs are currently on display within giant 5m frames outside the Imperial War Museum North in Manchester. The exhibition has already been running for a few months, but if you haven't had a chance to visit yet, it is well worth taking the time to see.

Audley Jarvis







BOOK

## Still Life In Photography

By Paul Martineau. Getty publications, hardback, 112 pages, £16.99, ISBN 978-1-60606-033-9

**IT IS** one of the oldest genres of photography, but in recent years still life has taken a back seat in the world of enthusiast photography. While the digital imaging revolution has seen amateur photographers switching from film to digital systems, landscapes and wildlife have become the subjects of choice. Still-life photography has not, generally, captured the imagination of the masses in the way that landscape photography has. This modest-sized book from Getty Publications won't cause amateur photographers to turn their backs on these other genres of photography, but it is a reminder of the beauty and mystique of still-life photographs.

Compiled by Paul Martineau, assistant

curator of the Department of Photographs at the J Paul Getty Museum, the book ranges from classic still life from the earliest days of photography to contemporary images. With a comprehensive essay on the subject's beginnings, it is a fascinating whistle-stop tour through the history of this genre. Photographs by William Fox Talbot, Paul Strand, André Kertész, Walker Evans and Martin Parr, to name just a few, are featured. This is a great starting point for those wanting to find out more about this timeless photographic art.



## www.naturephotographers.net



WEBSITE

**AS THE** official site of the Nature Photographers Network, this is a must-have bookmark for all those with a serious interest in nature, wildlife and landscape photography. Editorial contributors to the site are all specialists in their field and include the likes of former Travel Photographer of the Year Darwin

Wiggett, along with celebrated landscape photographer Marc Adamus. While the site is run primarily for the benefit of NPN members, there is also plenty on offer for non-members, including a number of inspirational and neatly categorised galleries that are free to browse. In addition, the site hosts plenty of informative articles and interviews focusing on various techniques aimed at bettering the standard of your nature, wildlife and landscape photography.

Alongside member and staff portfolios there are monthly competitions and a forum section that includes a dedicated thread for UK nature photographers. While the site's front end design isn't particularly eye-catching, the content within will doubtless prove invaluable to anyone with an interest in nature photography, and therefore gets the AP seal of approval.

**Audley Jarvis**



# CONDENSED READING

A round-up of the latest photography books on the market

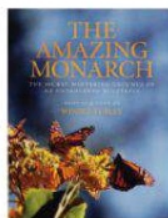


### ● GLAMOUR PHOTOGRAPHY

By Joe Farace, £24.99 Ever fancied trying your hand at glamour photography? For photographers looking for a new challenge, this Amherst Media title could herald the start of a whole new career – or at least a new photographic direction. Some of the images are a little crass and the text at times too conversational, but the dedicated reader may uncover the odd nugget of wisdom. A niche book that will appeal to photographers brave enough to embrace this area of photography.



● **WASTELANDS** By Dan Dubowitz, £35 In this book photographer and architect Dan Dubowitz explores neglected or abandoned places across the world, including Orford Ness in England, Beelitz in Germany and Ellis Island in the USA. Each square-format image is printed large and reveals fascinating details hidden in these unloved, derelict spaces. Readers who prefer 'traditional' landscape and architectural photography will find this tome a little difficult to digest, but those with a penchant for stark, contemporary location imagery will have a field day.



### ● THE AMAZING MONARCH

By Windle Turley, £19.99 Chronicling the life cycle of the monarch butterfly, Windle Turley whisks the reader off to the mountains of Mexico as the butterflies arrive after migrating from the north to hibernate for winter. With images printed full bleed the book should blow viewers away, but instead many of the images are poorly focused and badly exposed. The poems and quotations are a nice addition, if a touch twee. Children may enjoy the bold, bright pictures, but at £19.99 it's a lot to pay.



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM



MILKA BARTER

### NO SUCH THING AS OBSOLETE

In response to Richard Patrick's concern about digital cameras becoming obsolete (*Letters*, AP 8 January), I thought readers would like to see this photograph of a tiger taken by my seven-year-old granddaughter at Whipsnade Zoo in Bedfordshire. She used my Nikon D70 with an 18-70mm f/3.5-4.5 AF-S zoom lens, which came with the camera. Despite having only a six-million-pixel sensor and being nearly six years old, I have enlarged this image to A3+ on my Epson Stylus Photo R1800 printer and it is superb in every way. The colour saturation, even though it was taken through a cleaner area of the protective plate-glass barrier, is great and the detail on the face of the animal is excellent. It just shows how the race for more pixels and features is somewhat irrelevant for most subjects if the other conditions are right. We still use this 'outdated' camera a lot whenever a light camera is preferable to my heavier 'professional' bodies. **Behram Kapadia, Bedfordshire**

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

## THE ORIGINAL AND BEST

I feel I must raise a few counter arguments to Lee Osborne's comments in *Backchat* in AP 8 January. To me, the 3:2 (1.5:1) aspect ratio is almost the perfect ratio for still photographs for several reasons, although I do appreciate Lee's point of view. First, a panoramic 16:9 (1.78:1) image is not always needed – in portraits, for example, more unnecessary background would have to be photographed in close-ups, which would then need cropping. Also, 3:2 is very close to the approximate mean of two common cinematic/TV and still aspect ratios (16:9 and 4:3/1.33:1 respectively), equalling around 14:9 (1.56:1), so it allows the best of both worlds when cropping to either of these two aspect ratios.

This is very common on TV as well. Most programmes are shot in 16:9, but with a safe area of 14:9 where the main action will occur, so those with older 4:3 televisions can have the benefits of a wider aspect ratio and a bigger picture while losing less resolution through letterboxing. On the other side, though, those with a 16:9 TV can zoom to 14:9 to watch older 4:3 content with less pillarboxing or cropping, so the image fills more of the screen. Either way, it improves the size and ratio of the content on the screen, and the same works for still images.

Finally, 3:2 has been good enough for the past 80 years or so. All the 35mm cameras with different ratios haven't made much of an impact, be they wider like the Hasselblad XPan or narrower like the half-frame camera. Besides, there's not that much pillarboxing on a 16:9 TV with a 3:2 photograph.

**Samuel Davis, Nottinghamshire**

**There isn't one 'best' set of proportions, as each has its own uses, and subjects and styles to which it is suited. I think photographers should try them all to see how they feel – Damien Demolder, Editor**

## A LITTLE COMMON SENSE?

I am surprised that a 44-year-old man who can afford to buy a Leica M9 apparently failed to apply a little common sense when taking such equipment into a public house in order to document the local life (*News*, AP 8 January). I have been documenting inside all sorts of pubs and clubs since 1967 without any problems because the first thing I do is ask the landlord or manager's permission to document their clientele. When I have selected my 'quarry', I ask their permission, take the photograph and explain why. When people who have been drinking see a camera, especially a professional-looking model, the wrong impression can spring to mind. Of course, when all the pubs have closed due to supermarket competition, Nick Redman's photos will be of historic value and I wish him all the best.

One final piece of advice is to offer to take an environmental portrait of the landlord or manager and explain it is a free gift – such a gesture works wonders. But never try to persuade anyone after they have declined to have their photograph taken – it's just not worth it. **John Heywood, via email**

## What The Duck



<http://www.whattheduck.net/>



## TEAM PYRAMIDS

Andy Rouse's piece in AP 15 January incensed me. The Egyptian pyramids were not built to indulge modern photographers' egos; they remain one of the Seven Wonders of the World for very good reason – they are stunning architecturally, almost unimaginable from an engineering perspective and, in my opinion, can teach us a great deal about civilisation. To say, 'The pyramids are pants' is not only arrogant, but also displays an ignorance and lack of imagination that is deeply offensive.

I concede that, compared to the photogenic beauty of Petra, the Giza pyramids may seem pale, but there is still so much to admire and wonder at. The scale of the three structures is unimaginable without actually being there. Their geometry and construction are awesome. They command the surrounding countryside with an authority that states they will still be there long after Andy Rouse and all of us have departed this earth.

I visited Giza in 2000 and the photo (right) was taken on an early 3MP Kodak compact. It may have little artistic merit, but I think it shows that, wherever one travels, there is something to record photographically that can not only capture the moment for the photographer but also give some idea of a place to the viewer. **Susan Walker, Ayrshire**



## ASKING FOR TROUBLE

Regarding your news report in AP 8 January concerning the photographer Nick Redman, who was questioned over barmaid pictures, should he really be so surprised? We live in an age of surveillance whether we like it or not, which comes as a result of persons planning acts of paedophilia, privacy invasion, indecency and terrorism. Your report states that 'staff had apparently not objected...' There could be two reasons for this. First, they did not wish to be the subject of any unwanted reprisals in the future, and second, the very nature of their jobs means that barmaids are expected to be affable with their customers and therefore do not complain.

It appears that Mr Redman and his group were not known to the staff of the Cross Keyes pub. My support therefore goes to the management of the venue, whose responsibilities lie not just with the security of their premises but also with the safety of their staff. This scenario could easily have taken a turn for the worse (as it frequently does in pubs) if a heavyweight boyfriend or husband had been present. Although a pub is generally accepted as a public place, it is still privately owned property. Anyone taking several photos of barmaids is asking for trouble – one wonders 'why'?

**Peter Carey, Hampshire**

## MANUAL WOES

I recently bought a Fujifilm FinePix HS10 camera, but on opening the box was utterly dismayed to find that there was no instruction manual inside. Instead, there was a CD that contained the instructions, but which had to be viewed on a computer. Part of the pleasure for me of buying a new camera has always

been sitting down with the manual and reading through it. However, reading it on a computer is particularly unsatisfying.

I enquired at the shop, which more or less told me that it was not possible to get a printed manual, and twice failed to get a reply from Fujifilm itself. So finally, I tried printing the manual, and what a business! It took the combined efforts of my computer and printer four hours to print the thing off, using up 150 sheets of A4 paper and most of one black ink cartridge. I then had to spend a further hour trimming the pages down to size as only the centre portion of each page had been printed on, leaving me with 400g of scrap paper. Next, I laboriously glued the pages together along the left-hand edge to form a book of sorts, which took another two hours. The final result was a real 'dog's breakfast', weighing more than 300g and measuring almost 20mm thick – hardly the sort of thing I would want to have to carry in my shirt pocket!

At this point I'd had enough. I packed the still unused camera and took it back to the shop for a refund, explaining that the lack of a proper printed instruction manual was my reason for doing so. Now I don't have the camera I thought I wanted, but I feel happier having made my own protest, no matter how insignificant, against Fuji's penny-pinching ways.

**Douglas Thomson, Edinburgh**

**I agree, it is penny pinching for a camera of that type to be without a printed manual. It is, disturbingly, becoming the norm. You can get a printed version from Old Timer Cameras for £11.95. Visit [www.oldtimercameras.com](http://www.oldtimercameras.com) or call 01707 273 773 – Damien Demolder, Editor**

# BACK CHAT

## AP reader Susan Cave rediscovers the joys of film after a chance discovery

**DURING** her pre-Christmas 'spring clean', my mum discovered a few rolls of unused Fujichrome Velvia film that had belonged to my late dad. Although I now mainly use a digital camera, the Velvia was still within its use-by date so I decided to take advantage of it. I loaded my trusted Olympus OM-1 and set off to shoot film.

The luxury of digital imaging, where you review your shots then delete the duds, can lead to a lazy, slapdash approach. And I speak from experience. The limited number of shots on a roll of film, on the other hand, teaches you to be more disciplined. My Olympus is a great camera and I was glad to be using it again.

As I had difficulty finding a suitable replacement battery (which didn't affect the OM-1's metering) I opted to use my dad's Sekonic lightmeter. Living near the Gateshead Millennium Bridge and Quayside, I'm never stuck for subject matter so I had an enjoyable day getting used to the Olympus again. The Quayside attracts many tourists and my old camera was a source of amusement to many.

Still, I had the last laugh. As I composed my shots through the OM-1's beautifully clear viewfinder, several digital photographers struggled to see what they were shooting on their cameras' LCD screens. Bright conditions and digital cameras without a viewfinder are a frustrating combination. Two young Japanese girls asked me to take their picture using their digital Olympus Pen. It's a lovely camera, but framing the shot on its screen with the sun behind me was a real challenge. I hope I managed to include the girls in the frame as I couldn't see a thing! I found using a handheld lightmeter hugely enjoyable, mainly because it looks so professional.

Exposing the ISO 50 Velvia film at ISO 64 gave me lovely saturated shots. The only snag was the week's wait for the processed slides to come back. The outcome of my using film again was that I found myself on eBay looking for another Olympus body.

When I turned to digital imaging I felt as though the technological juggernaut that thunders through photography had crushed the medium of film. After all, AP is one of the very few photography magazines to still see film as viable and worthwhile. But there's no denying the sheer pleasure to be had from using film cameras. Looking through the EVF of my digital camera, a Panasonic Lumix DMC-G1 (which I love), is much easier than trying to frame shots on the screen. But peering through the clear optical viewfinder of a film camera is something else.

Also, the thrill of viewing mounted slides on a lightbox has no digital equal. And, if you have your film or slides scanned, you can work on them in Photoshop or other photo-editing software. That, in effect, makes your film camera a digital camera too. Now that's what I call the best of both worlds.





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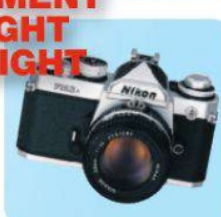
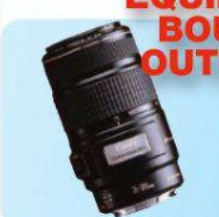
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# Andy Rouse@AP

Thoughts from a wildlife photographer's world



**THE BLUE tit** (*Cyanistes caeruleus*) is a very common resident passerine. 'Little Billy Biter', as the bird is nicknamed in the Southwest of England (due to its habit of hissing and pecking if disturbed when sitting on its nest), is a familiar sight in parks, gardens and woodlands. The RSPB estimates that there are around 3,535,000 breeding pairs in the UK.

Although it measures only 10.5cm–12cm (4.2in–4.8 in.) the blue tit is a highly visible bird due to its distinctive blue, yellow and white markings and acrobatic performances. It is most visible during the winter and early spring when it comes into gardens to feed from bird tables and feeders. It also has a tendency to form mixed flocks with the larger, and less acrobatic, great tits.

Its normal diet consists of insects, such as aphids, small moths and grubs, but it will also eat seeds and take young buds. The blue tit is also well known as a 'milk-snatcher', pecking through the tops of milk bottles in order to steal the cream. This phenomenon was first recorded in the 1960s, when it was also noticed that blue tits would teach each other how to get into the milk bottles.

Blue tits nest in any suitable hole in a tree, wall or stump, and will happily use a nesting box. Nesting material is usually moss, wool, hair and feathers, and the eggs, normally about seven or eight, are laid in April or May.



**ANDY ROUSE** is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at [www.andyrouse.co.uk](http://www.andyrouse.co.uk) and read his blog at [www.andyrouse.co.uk/blog.asp](http://www.andyrouse.co.uk/blog.asp). You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

## A blue tit on a twig makes a snowy spectacle of itself

### A BIRD IN THE BUSH



**IT SNOWED.** Hardly an earth-shattering revelation, and something I suspect most of you know already.

Unfortunately, the first time it snowed I was on holiday in Dubai. I have to say that I didn't mind missing it, even though most people might think I would rather be out photographing. Truth is, I needed a holiday after a hard year and nothing was going to stop me. But the second time it snowed, near Christmas, I was well prepared.

I am an avid weather watcher and when the Met Office began issuing snow warnings I kept checking the weather reports to try to work out the weather pattern. Thursday was the day I decided it would snow, so my preparations began on the Wednesday. The place where I live is high up, so we always get a huge dumping of snow and can be cut off for days. This makes my photographic decisions a lot easier. As I don't have the option of driving anywhere, my photography needs to be within walking distance. The easiest place within walking distance is my garden. During the snow the garden comes alive, mainly because we get so much snow and it tends to stay a long time.

I wanted to get an action shot with either blue tits or robins involving snow. So I found two old Christmas trees, potted and stored outside, and moved them to a clear area of the garden. Next, I moved the bird table and feeders so that they were between the two trees. I hoped the birds would perch on the trees before hopping on to the feeders. For my plan to work I had to get excessive snow to stick to each branch, so I grabbed a water spray and soaked the branches next to the feeders. This would freeze overnight, creating a layer of heavy ice underneath the snow.

Satisfied that all was fine, I put up my hide so I could use my 600mm lens. With garden birds you can use a much shorter lens, but I like the effect of the 600mm and am comfortable using it. After all, I paid a lot of money for it and am determined to get my money's worth. The only thing left to do then was to wait for the snow.

I awoke the next morning to a winter wonderland. We had at least six inches of snow overnight and it was still falling. I

topped up all the feeders, put some much appreciated mealworms down for the robin and then waited until the light came up enough to shoot.

At around 10am it seemed OK, so I fought my way into the hide and watched through the view hole to see if my plan was working. Fresh snow was clinging to the branches and a few were drooping with the weight; it would only take a pair of tiny feet to make the whole lot drop. This was the shot I wanted, so I set my ISO to 1250, the aperture to f/5.6 and concentrated on the branches. Every time a blue tit landed I focused on it, but to my annoyance the branches were holding firm. A couple of hours passed and my luck changed. A second after a blue tit had landed on a large branch the snow collapsed from underneath it. It's a fun image of a blue tit (with a real attitude) and one that shows that even with seemingly common species, thinking outside the box helps to get something different. My agent asked for it after seeing it on my Facebook page, so perhaps it will contribute to my next holiday as I feel I need another one already! **AP**

**The blue tit – with attitude! – perched on the Christmas tree branch**



© ANDY ROUSE



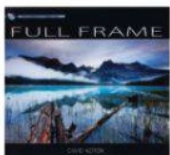
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# PHOTO INSIGHT



## DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here



David Noton's new book *Full Frame* is now available, price £25. It follows David's journey to ten different locations around the world and gives invaluable insight into his approach and working methods. For more details, visit [www.davidnoton.com](http://www.davidnoton.com)

David Noton reveals how experience and persistence led him to be in the right place at the right time to capture this magical Italian landscape

**THE MOUNTAINOUS** spine of Italy is a wonderfully evocative place and I've been lucky enough to get to know it well. One of my favourite locations is the Monti Sibillini National Park in Umbria. I run workshops there every year in May, but last February I visited the region under my own steam because I especially wanted to see the area in winter. While I was there, I was fortunate to witness the aftermath of a heavy snowfall.

I wanted to shoot the scene from a great vantage point that I had used before. It was located 1,500 metres above sea level and overlooked the Piano Grande, a great plain that is several miles wide and surrounded by mountains. Driving up to this point along a snow-covered road in a rented Fiat Panda was interesting, to say the least, but it was well worth the journey.

On the first day of the trip, I drove to this area and shot some pictures. I was pleased with them, but the following day I decided to return to this same location because the conditions were perfect.

I arrived at dawn, which at this time of year is around 7am. Unfortunately, on arriving I found that the whole area was enveloped in a thick mist and I could hardly see a thing.

In this situation, it's very easy to look around, say things are not happening and give up. However, on this occasion I had a feeling that the conditions could change. Looking up, I could see some breaks in the cloud and thought it might be worth hanging on to see if the situation improved. I remained at the same vantage point, so I knew roughly what I would be able to see in the distance if the mist lifted.

Sure enough, after waiting for about an hour and a half, I saw the clouds part to reveal this magical scene: whitened trees in the foreground, a thick mist hanging over the Piano Grande and the snow-covered Monte Vettore in the distance. If someone looked at this picture without knowing

where it was, they might guess it was taken in Alaska. Yet it was shot within 100 miles of Rome.

I used my Canon EOS-1Ds Mark III fitted with a 24-70mm lens and a 0.6 neutral density graduated filter to hold some tone and drama in the sky. The relatively low light resulted in an exposure of 1/85sec at f/11, at ISO 100.

I love the monochromatic feel to this image, which was largely dictated by the colour temperature of the light at that time of day. I could have chosen to neutralise this colour. For example, if I'd set the white balance to auto it would have removed that bluish tone. However, I always shoot my landscapes with the white balance set to daylight so I can capture the subtleties of

© DAVID NOTON





the light that nature has provided me.

To make sure I was getting the exposure exactly right, I carefully checked the image histogram. To get the best possible image from a particular scene you always have to understand what your camera is doing, rather than putting it on the auto setting and hoping for the best.

In this case, I was working with a fairly

low-contrast image without any particularly bright highlights. Therefore, I dialled in overexposure compensation to move the histogram to the right and increase shadow detail. That enabled me, during the post-production stage, to bring the density of the picture back to the level I wanted. By overexposing, I was able to maximise the amount of information

I was recording on that precious raw file.

The wonderful scene in the picture was only fleetingly visible. After a few minutes the cloud came in again and that was the end of the session. However, the images I captured in those minutes illustrate the point that it's always worth spending time waiting in a good location, because it only takes one moment to make it all worthwhile. **AP**

**David Noton**  
was talking  
to David Clark



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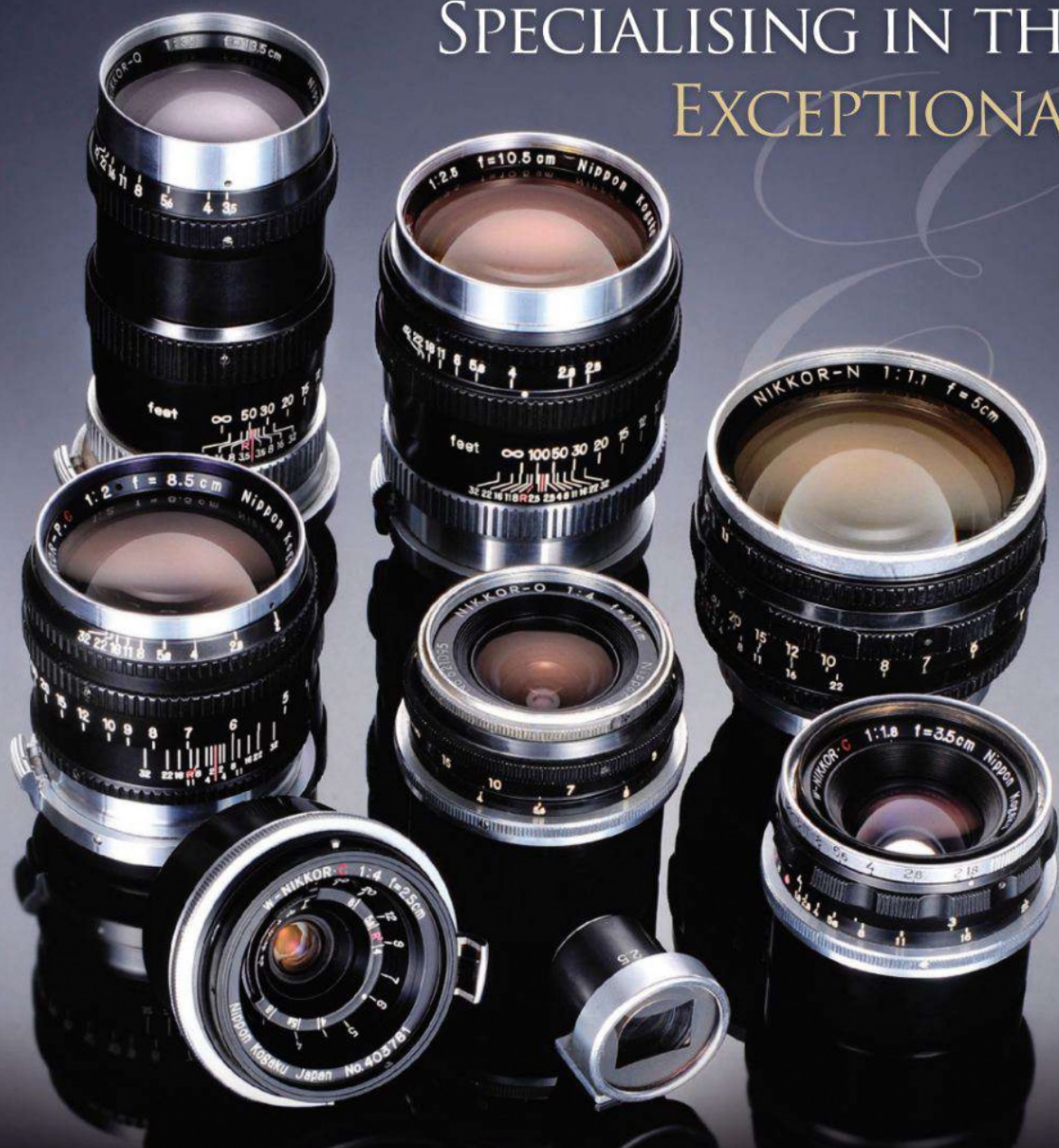


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## Need to know

### How to get there

**By rail:** Clifton is served by Clifton Down railway station on the Severn Beach railway line. However, if you have the time and the weather is on your side, Clifton is just two miles from Bristol city centre and it's quite a pleasant walk. Rail services into Bristol run from London Paddington to Temple Meads station, while services from Cardiff, Birmingham and other cross-country destinations run into Bristol Parkway.

**By road:** Bristol lies conveniently just off the M4 where local signs can direct you to the Clifton area. Alternatively, you can park in one of the city's many car parks and take one of the buses to Whiteladies Road.

### Where to stay

Bristol offers countless choices in accommodation, but if you would like to stay in Clifton itself perhaps the best choice is one of the Clifton Hotels. At the time of writing, the hotels are offering up to 80% off rooms on advance purchases. For more information, call 0117 973 6882 or visit [www.cliftonhotels.com/advance-purchase-offer](http://www.cliftonhotels.com/advance-purchase-offer).

### Where to eat

Clifton features the usual slew of restaurants, but there are a number of good options for a unique dining experience. Clifton's Victorian Lido ([www.lidobristol.com](http://www.lidobristol.com)) dates back to 1849 and features a number of interesting, affordable options at its restaurant and poolside bar. For a more laid-back atmosphere with interesting dishes like Cornish steamed mussels in Hoegaarden, try Racks Bar and Kitchen on St Paul's Road in Clifton (tel: 0117 974 1626).

### Don't miss

In summer, Bristol hosts an annual Balloon Fiesta. The Clifton Downs offer a great location to photograph this spectacle, as well as its annual fireworks display in summer.

AP's guide to Britain's best photo locations.  
This week... **Clifton, Bristol**

# INSIDER KNOWLEDGE

### Ian Wade



**Age 35**  
**Favourite location**

Durdle Door, the Dorset coast, Somerset Levels, Bristol

**Favourite photographers** Andy Rouse, Larry Burrows, Max and Rex Dupain

**Approach** 'I don't like to take a long time between shots to set up, and I don't like using tripods. I like working freely'

**RECORDED** in the Domesday book as Clistone, meaning 'hillside settlement', Clifton is an inner suburb of Bristol situated on a steep hill near the Avon Gorge. One of the oldest and most affluent areas of the city, Clifton was once a separate settlement that was eventually swallowed up by Bristol's sprawl.

Bristol has long been a favourite for photographers because it mixes striking architecture with ample green spaces, and the village of Clifton epitomises this dichotomy.

From its cosy village high street with trendy independent shops, restaurants and bars, you can leave the sounds of the city behind and quickly find yourself immersed in a

pastoral world of thick woods, streams and deep gorges. Clifton Suspension Bridge is the standout feature of the area, towering over the village landscape as it stretches across the Avon Gorge.

Ian Wade has lived in Bristol all his life and loves Clifton because it balances the energy of a big city with classic natural landscapes and wildlife as diverse as roe deer and kingfishers. The morning, when the city is still waking up, is Ian's favourite time to shoot, and next May he is publishing a book on urban wildlife in Bristol. Here he has provided his favourite images from Clifton and his top tips for getting the best pictures on your visit.



## Breaking rules



This image was taken during a recent cold snap. I was on my way to work and grabbed my camera as I usually do, but when I saw this scene I had to stop what I was doing. We've all seen pictures of a suspension bridge, but I thought the way this one, the Clifton Suspension Bridge, disappears into the mist is quite iconic. The frost on the railings adds an extra layer of interest to complete the composition.

I took this from a wall beside the bridge, which allowed me to stabilise my camera to capture the bridge pin-sharp all the way into the mist. Composition-wise, I wanted to split my frame to show half bridge, half mist. Normally you shouldn't cut your image in half like this, but I think it's OK to break the rules when it produces a nice effect. I ended up arriving at work about an hour late, but I couldn't pass up the opportunity for this shot.



## Photo locations Clifton, Bristol

### Simplify with snow

Canon EOS 5D Mark II, 24mm,  
1/50sec at f/5, ISO 100



The observatory is one of my favourite buildings in the Clifton area, but the problem is it's not a terribly exciting scene on its own. First, I needed to put something in the foreground to add scale and balance the composition. Yet it's the snow that really makes this scene interesting. Snow in Clifton is quite rare, so I wanted to make the most of this opportunity. The snow simplifies the surrounding landscape and gives the image a timeless look. However, I included a little bit of the tree on the right to give some subtle context of the surrounding landscape. There are a lot of trees here, but in winter they're not particularly interesting as subjects.

**INSIDER KNOWLEDGE**  
Clifton suspension bridge consists of 3,500 bolts and 20 miles of underground chains

### Emphasising scale

Nikon D40, 40mm, 1/250sec at f/10,  
ISO 400



This is a secluded wooded spot that looks down at a cluster of large houses near the suspension bridge. It's quite a simple shot really, but I did some subtle things differently. I used a somewhat tighter frame on this scene than you might see in more classic takes because I liked the way the bench emphasised scale. Had I gone wider, I felt it would be lost in the frame. I also like how the backlit trees cast interesting shapes in the areas where the branches are set against the sky. I didn't want a complete silhouette, though, so I shot at ISO 400 with an aperture of f/4 to get enough light to bring out some detail in the background.

### Seasonal advantage

Canon EOS 5D Mark II, 32mm,  
8secs at f/7.1, ISO 500



I wanted to show Clifton Suspension Bridge in its entirety, and to do this there are only a couple of accessible spots. I was standing on the left-hand side of the Avon in a park to take this. To get the shot, though, you have to wait until winter, as there is thick foliage obstructing your view throughout most of the year. I wanted to keep the area around the bridge dark so that it was shrouded in the darkness and, as it was another misty day, this diffused the lights. I tried different shutter speeds and apertures, and ended up setting the ISO quite high so I could keep a relatively short shutter speed of 0.5secs. I didn't want a long shutter speed because this would pick up more light pollution and brighten the dark areas around the bridge.

### Going in close

Canon EOS 5D Mark II, 400mm,  
1/320sec at f/6.3, ISO 400



The great thing about winter is the frost. It completely transforms plants and shrubbery, and this plant was perfect because it had a clean, dark background behind it. I wanted to make the plant furthest away my focal point, so I used an aperture of f/4 and blurred the plant in the foreground. I like the way its blurred shape helps lead your eye into the frame towards the in-focus plant in the background.

It was really misty that morning, which helps with creative effects like this. These types of shots are best achieved in winter's flat light because it gives you a nice even exposure when you get in close with your camera. You don't want too much contrast when you're trying to pick out interesting textures and shapes at a close distance.

### Keep it simple

Nikon D40, 18mm,  
1/250sec at f/10, ISO 220



This is Bristol Downs, which is a big recreational area that's no more special than any other park during the day, but in the mornings you get a lot of mist. During a recent cold snap I was out here every day, as the mist and trees make it easy to get very simple, yet striking images. I included the person small in the frame for scale – a recurring theme in my compositions. If you get here early in the morning you can also find wildlife like foxes and roe deer. I was lucky to get a blue sky on this morning, and I like how the colour complements the texture in the foreground. In snowy scenes I find it best to keep my compositions simple like this and concentrate on two chief elements.

### People power

Canon EOS 5D Mark II, 180mm,  
1/250sec at f/5.6, ISO 100



This is an area about a mile from the suspension bridge in Clifton, and it's quite a beautiful, serene place. This is the River Frome, which runs from Bristol to Bath. In the winter, mist comes off the river in the morning, and nearby is a heronry. Often you will see herons flying around collecting branches. Normally, there are few people out here, but on this morning I noticed some people riding horses and decided to include them in my picture, as it really complements the mood. I like to include people in any landscape when I can to give my compositions a sense of scale. People can make pictures look like paintings in this way. Often I disregard the Rule of Thirds in these instances and frame them in the corners to give both the people and the landscape more space in the scene.

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# Snow patrol



Last month was the coldest December on record, with snow

falling in most parts of the country. With the possibility of more of the white stuff arriving before winter is over, **Steve Gascoigne** reveals the professional secrets behind shooting great snow pictures. He talks to **Bob Aylott**

**A FREEZING** north-east wind pounds the Isle of Wight as I step off the ferry from the mainland. It's early December and I'm on the island to talk to landscape supremo Steve Gascoigne about snow photography. While there's scant evidence of it during my trip, little did I know that in just a few days much of the country would be obscured by a snow-covered blanket.

Steve greets me at the ferry terminal and we drive off on a snow patrol tour of his favourite locations. I ask him if he thinks it will snow today, but he shakes his head and looks disappointed. However, there's a huge smile on his face when I reassure him that another big freeze is coming.

'Snow is so rare here that the island grinds to a halt if we have more than a flurry,' he says. 'When it arrived last January the whole island just froze. I couldn't even get off my driveway in my 4x4 vehicle. At the height of the blizzard it took a seven-hour hike on

foot to get just one picture. I went out in it and only survived because I had a chocolate bar and a drink in my camera bag. Now I always carry supplies. It may be a small island, but you can get cut off very quickly.'

The pain and determination to get the shots paid off, as many of Steve's winter scenes have become bestsellers with tourists via island art galleries and through his own stock photo library.

So when the snow flutters over this diamond-shaped island off the southern coast of the UK, what is the first thing that goes through Steve's mind?

'As the Isle of Wight is surrounded by the sea and with so much salt in the air, snow lasts only hours, so I have to get out before it melts,' he explains. 'I'll have locations in mind, places where I've shot pictures before that I know will also look great covered in snow. However, because snow is so rare I go into photo panic

**Right: Combley Great Wood**  
Canon EOS-1Ds Mark III, 17-40mm, 1/6sec at f/16, ISO 100

**Below: View from Brading Down, blended**  
Canon EOS-1Ds Mark III, 17-40mm, 1/8sec and 1/60sec at f/22, ISO 100



## IMAGE BLENDING

**STEVE'S** usual landscape technique is to shoot two or three files of the same scene in raw format and blend them together in Photoshop for the final picture, but does this technique work when shooting snow pictures?

'In most snow scenes the contrast is low, so it is possible to capture the picture in one shot,' says Steve. 'It is only when I shoot into the sun or against strong light that I will expose three files and blend two together.' Steve used this technique, along with image blending in Photoshop, to produce this image taken from Brading Down.

Steve shoots one frame for reference, then another at 2 stops under and a third at 2 stops over. 'It's not HDR because that technique combines all three files to retain micro detail,' he says. 'Combining two exposures together, one for the sky and one for the land, and then drawing a gradient filter in Photoshop, gives the same effect as using an ND grad on location.'









ALL PICTURES © STEVE GASCOINE

mode and have to decide quickly where to go first.'

Steve warns that moving around takes longer as weather conditions become worse. 'Last January, when the snow began to fall in the evening, I headed for the closest landmark, which is Ryde Pier. Normally, this is a five-minute walk from home, but it took more than 30 minutes to get there and set my gear up for the first shot.'

Steve got his first taste of snow on the island four years ago when he admits that he acted like a headless chicken, rushing all over the island shooting as many obvious landmarks as possible. Now, with experience behind him, his attitude has changed.

'I tend to focus on getting one or two scenes perfect rather than half a dozen average pictures,' he says. 'Less is best, so I go for one great shot rather than a card full of happy snaps.'

Sunshine brings snow scenes to life, but often photographers are frustrated by grey overcast skies. So how can you bring the best out of a dull scene? Steve says that increasing exposure by 1 or 2 stops will add contrast to the scene. Either dial in compensation and let the camera take control, or adjust the camera controls manually by bracketing. 'Always check the LCD screen,' he adds. 'It's important to retain detail in both the shadows and highlights.'

However, it's not only correct exposure that guarantees great snow photographs, as Steve believes composition takes priority.

**Above: Freshwater Bay, one of the most photographed scenes on the island**  
Canon EOS-1Ds Mark III, 17-40mm, 60secs at f/11, ISO 100

For example, if the subjects in a scene are covered in hoar frost, Steve may use, say, a line of trees in the foreground to break up the mass of white on the ground and in the sky.

'The art of snow photography is capturing landmarks in different conditions,' he says. 'Good composition is achieved by using the Rule of Thirds, but what makes a picture

different is seeing the cliffs covered in snow rather than grass, and the reflections of blue sky and clouds in the water.'

Freshwater Bay is one of the most photographed scenes on the island and in the image above Steve has included rocks in the foreground and Tennyson Down in the background to give this iconic scene international status. 'I have photographed







this scene in all the seasons and getting this shot in heavy snow was essential for my library,' he says.

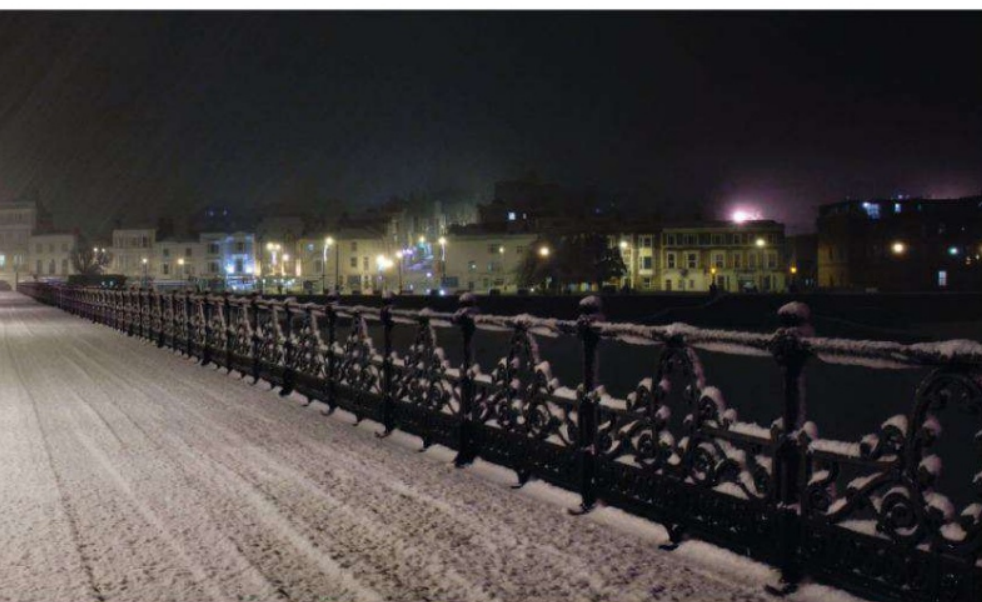
Steve's advice for the next big freeze or small flurry is to head for a famous local landmark. 'Because snow is normally so fleeting, don't try shooting something new or unknown,' he explains. 'If you have a strong composition in mind, head for a landmark to get one shot in the bag before becoming adventurous. Snow adds an extra dimension. It strips away ugly, untidy, unwanted objects that clutter the landscape. It hides bins, road markings and street signs, and turns everything into a winter wonderland. You are trying to get down to base elements of the scene and the snow will help you do that. It makes the landscape look cleaner and gives you the wow factor.'

As my whirlwind tour of the island comes

to an end and without a snowflake in sight, I ask Steve what he considers to be the biggest problem when photographing snow. 'It's important to arrive at locations before tourists and dog walkers ruin the fresh snow,' he says. 'As soon as it starts to snow, grab a flask, a packet of biscuits and get out there. However, if you find there are footprints cutting across your scene that can't be excluded, include them in your composition. Try to make them look as if they have been left by the photographer. Beware of trying to Photoshop objects out of snow, though, because it is difficult. Most people think that snow is pure white, but it has texture and form. If you try to change things in Photoshop you will see cloning stamp patterns and your photograph will end up looking worse than the original footprints.' **AP**

**Above: Beach huts, Appley**  
Canon EOS-1Ds Mark III, 17-40mm, 1.6secs at f/18, ISO 100

**Below: Ryde Pier**  
Canon EOS-1Ds Mark III, 17-40mm, 5secs at f/11, ISO 200



## BE PREPARED

**STEVE'S** Canon EOS-1Ds Mark III is fully weather-sealed, but whatever camera you use make sure you keep it dry and check the lens for water marks. There is a huge range of wet-weather gear on the market, such as protective lens, camera and battery covers from Camera Armor (visit [www.cameraarmor.com](http://www.cameraarmor.com)), rain capes from Kata ([www.kata-bags.com](http://www.kata-bags.com)) and underwater housings ([www.underwater-housing.co.uk](http://www.underwater-housing.co.uk)). It is also important to protect your lens against the elements. Investing in a good-quality UV filter means there is no effect on colour rendition and image quality is not compromised. Check out Hoya ([www.hoyafilter.com](http://www.hoyafilter.com)), B+W ([www.bpluswfilters.co.uk](http://www.bpluswfilters.co.uk)), Cokin ([www.cokin.co.uk](http://www.cokin.co.uk)) and Lee ([www.leefilters.com](http://www.leefilters.com)). Prices range from £11-£500.

## STEVE'S SNOW GEAR

Canon EOS-1Ds Mark III; 17-40mm, 24-70mm and 70-200mm lenses; lightweight carbon-fibre tripod; polarising filter; spare memory cards and spare batteries, as they run down quickly in the cold; strong walking boots and extra socks; three layers of wet-weather clothes; umbrella; mobile phone; towel; map of your shooting area and, if working near the coast, a set of tide tables.

## TOP TIPS

- 1** Include people in your pictures. People battling against the elements or children playing add drama and scale to your photos
- 2** If you are out when it is still snowing, shoot on a tripod with a slow exposure such as a 1/15sec or lower. This will give you dramatic blizzard-like effects
- 3** Look for strong foreground interest, such as people and objects. All act as powerful compositional aids and give depth to your picture
- 4** If you're heading for the hills, take food and drink supplies, a mobile phone and make sure you have a full tank of petrol
- 5** Try desaturating your files and converting to black & white on your computer. With the right subject, you could have a Lowry-type snowscape

To see more pictures by Steve Gascoigne visit [www.availablelight.cc](http://www.availablelight.cc)





**Photograph  
of the Year  
2010**

Warehouse Express community members once again turned in some stunning photographs for the monthly WEXGallery competition and here are all the first place winners of 2010.

### Photograph of the Year...

Each year we award one of these winners with the Photograph of the Year title and the top prize goes to... Martin Chamberlain with this powerful shot of a Sadhu. Martin wins £250 to spend at Warehouse Express. Congratulations to Martin and all the winners from last year!

#### 1. Martin Chamberlain

**Theme: Faith**

Canon EOS 20D with 28-135mm

#### 2. Darren Athersmith

**Theme: Mist-erious**

Nikon D3S with Nikkor 24-70mm

#### 3. Andy Fryer

**Theme: Wild Water**

Canon EOS 30D with 100-400mm IS

#### 4. Ben Bull

**Theme: Togetherness**

Nikon D50 with Nikkor AF-S 55-200mm

#### 5. Jeni Harney

**Theme: Close Up**

Nikon D60, 18-55mm VR and a x16 close up filter

#### 6. John Hooton

**Theme: The Street**

Yashica-Mat and Tri-X

#### 7. Sailesh Patel

**Theme: Candid Camera**

Canon EOS 50D with EF 70-200mm L IS

#### 8. Paul Cook

**Theme: The Race**

Nikon D700 with 300mm f/2.8

#### 9. Stuart MacLaren

**Theme: New Beginnings**

Canon EOS 40D with 100-400mm

#### 10. Dave Richardson

**Theme: Digitally Remastered**

Canon EOS 50D and Photoshop

#### 11. Mark Wilson

**Theme: Chasing Light**

Nikon D5000 and Tripod

#### 12. Janet Marshall

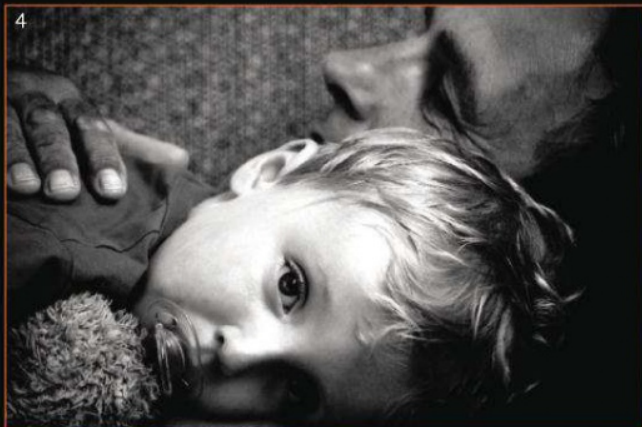
**Theme: In Full Bloom**

Nikon D300 with 85mm Macro





# Photograph of the Year 2010

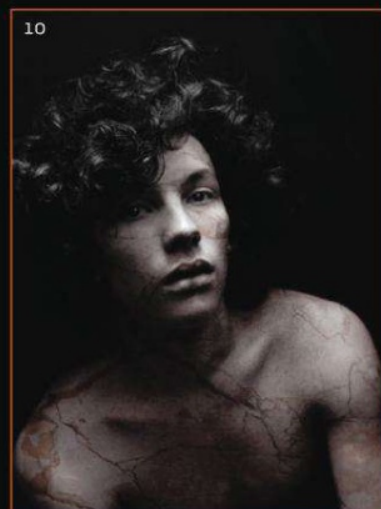
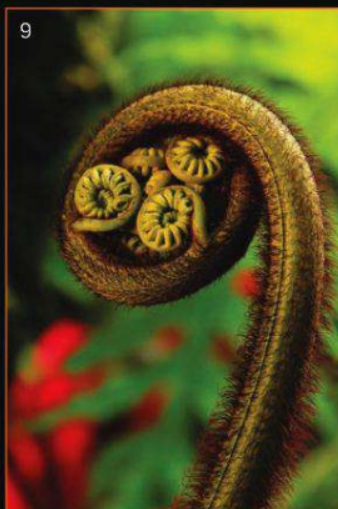
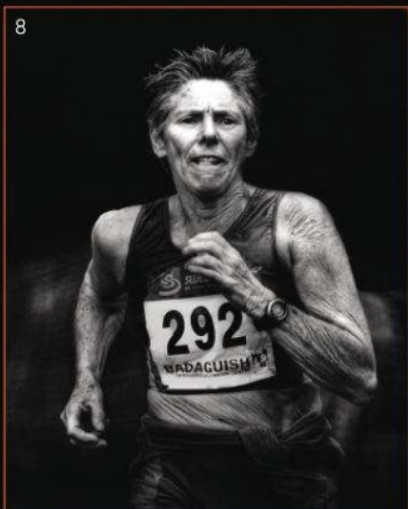
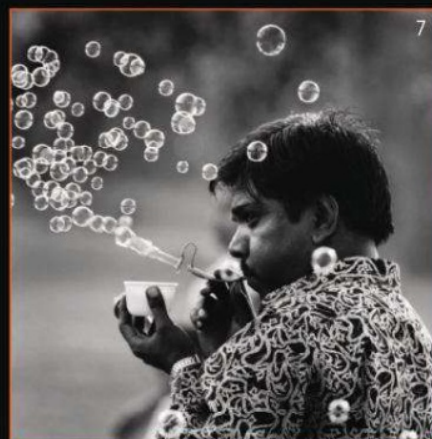


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4. Competition closes at 5pm 31.01.11

**Good Luck with your entries!**



\*For T&C's and how to enter the WEXGallery Competition visit [www.warehouseexpress.com/wexgallery](http://www.warehouseexpress.com/wexgallery)



## Army competition winners

1



2





AP publishes more reader photographs than any other photography magazine



# Spotlight

## Army Photographic Competition

The high quality and diverse range of images being produced by both professional and amateur photographers in the Army was again on display in the 2010 Army Photographic Competition, which was supported by AP. The stated aim of this annual competition, which was first held in 1947, is to 'promote technical expertise and good PR photography and video across the Army.' It attracts hundreds of entries each year and is open to all Regular and Territorial Army personnel, plus Army cadets, officers in training and Ministry of Defence civilians who work directly with the Army. This year's categories were: Best Operational Video/Multi-Media Package; Best Operational Image; Professional Photographer of the Year; Amateur Photographer of the Year; Best Sporting Image of the Year.

The 2010 overall winner was Sergeant Mike Fletcher, who was awarded top prize for his powerful black & white portrait titled 'Craigy' (see left). He saw off strong competition from colleagues who vividly captured everything from frontline action during battles with the Taliban in Afghanistan to military displays, sporting events and Remembrance Services back in the UK. These powerful images offer a revealing insider's perspective on life in today's British Army.

### Sgt Mike Fletcher, Suffolk

#### 'Craigy'

1 Professional Winner, Best Non-Operational Image and Best Overall Image

Sgt Craig Anderson asked for this shot to be taken of himself in case he was killed in action while in Afghanistan  
Nikon D3, 70-200mm, 1/125sec at f/3.5, SB-900 flash in softbox

### Bdr Peter Linley, Cheshire

#### 'Pageant of Power'

2 Amateur Runner-Up, Best Non-Operational Image

Peter shot this dramatic image during a military display at Cholmondeley Castle, Cheshire  
Sony Alpha 350, 35-70mm

### Sgt Rupert Frere, Surrey

#### 'A Soldier's Prayer'

3 Professional Runner-Up, Best Non-Operational Image

Rupert took this image of a soldier praying during a pre-deployment church service in Colchester, Essex. 'When you show a soldier praying, it shows a human side to them,' he says  
Nikon D3, 70-200mm



3



## Army competition winners

1



2





3



### Major Paul Smyth, Oxfordshire 'Job done'

1 Runner-Up, Amateur  
Photographer of the Year  
Paul photographed this  
silhouetted soldier at the end  
of a patrol following a major  
assault in Helmand Province,  
Afghanistan  
Nikon D5000, 70-300mm

### Sgt Rupert Frere, Surrey 'Contact'

2 Professional Winner,  
Best Operational Image  
This machine gunner was  
photographed in action while  
shooting at Taliban firing points  
in Afghanistan  
Nikon D3, 24-70mm, 1/2000sec  
at f/2.8, ISO 200

### Corporal Gary Kendall, Dorset 'Contact'

3 Winner, Professional  
Photographer of the Year  
A Fire Support Group firing  
mortars in Afghanistan. 'It shows  
the heat and intensity of what's  
going on,' says Gary  
Nikon D3, 24-70mm, 1/125sec  
at f/5.6, ISO 200



## Army competition winners

### Major Paul Smyth, Oxfordshire

'Soldier'

1 Runner-Up, Amateur Photographer of the Year

This watchful soldier was photographed during a major assault on a Taliban stronghold in Afghanistan

Nikon D5000, 70-300mm



### Lt Col Simon Jordan, Surrey

'The Lynx Effect'

2 Amateur

Runner-Up, Best Operational Image

Simon shot this scene inside a Lynx helicopter while on a flight from Bastion to Kandahar, Afghanistan

Nikon D300, 10-20mm, 1/320sec at f/5, ISO 200





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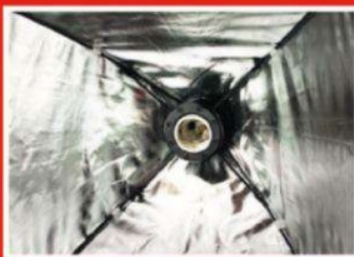
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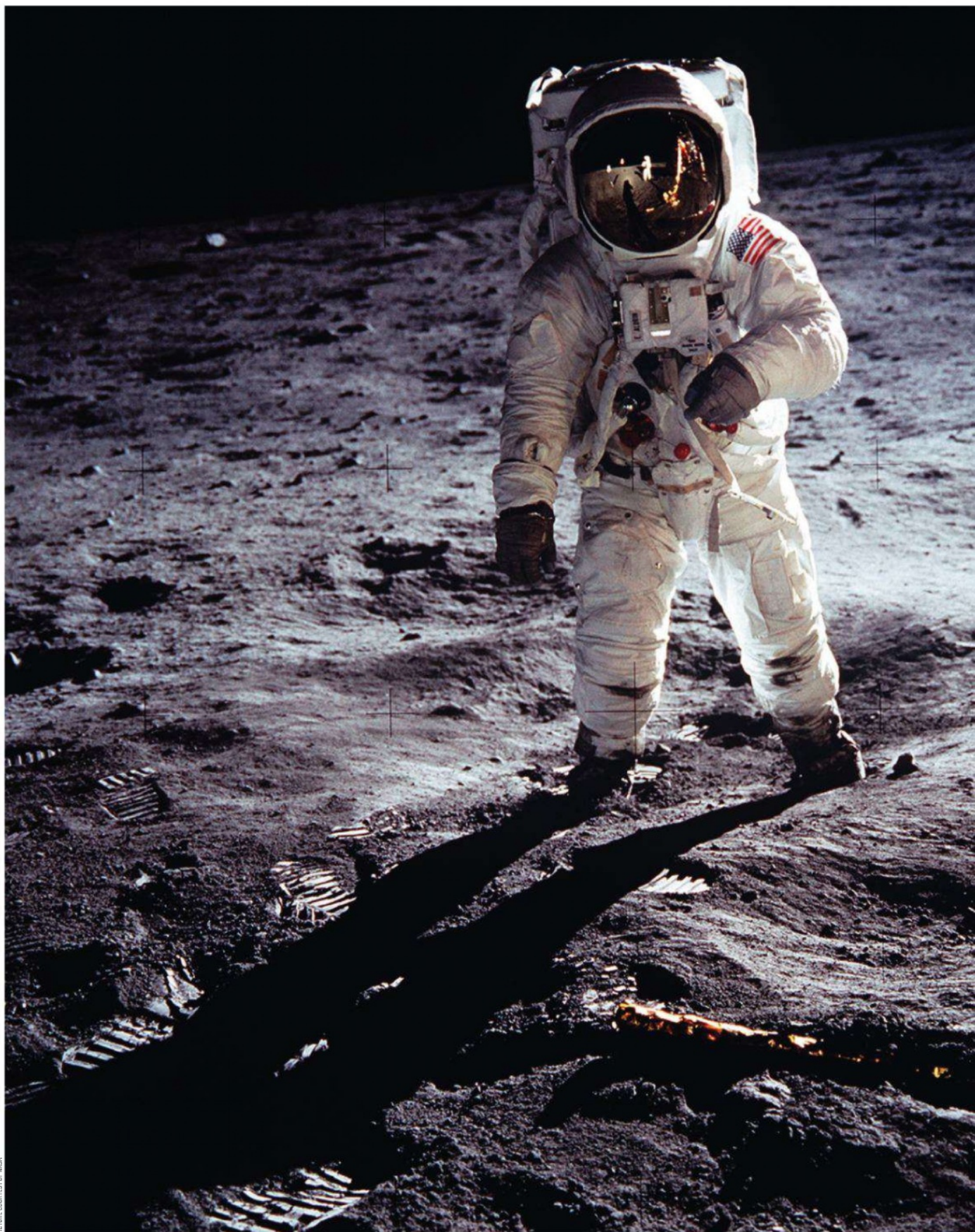
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## Amateur Photographer's... ICONS OF PHOTOGRAPHY

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# Man on the Moon

**Neil Armstrong's** photograph is the most celebrated image taken on the historic Apollo 11 mission to the moon. **David Clark** tells the story behind the picture

**NEIL** Armstrong's photograph of fellow astronaut Edwin 'Buzz' Aldrin on the lunar surface is the definitive image of humankind's most spectacular feat of exploration: the first manned mission to the moon. More than 40 years after the event, it remains an iconic image of human achievement in the 20th century.

The US government's intention to be the first nation to send astronauts to the moon was signalled in President John F Kennedy's 1961 speech to the US Congress. He said: 'I believe that this nation should commit itself to achieving the goal, before this decade is out, of landing a man on the moon and returning him safely to the earth.' He added, 'No single space project in this period will be more impressive to mankind... and none will be so difficult or expensive to accomplish.'

The drive to achieve this goal was given greater urgency by the intense Cold War rivalry with the Soviet Union. Although the Soviets had a significant space programme that had already succeeded in sending both the first satellite and the first cosmonaut into space, the Americans believed they could beat them in the race to the moon.

On 16 July 1969, after preparatory work done during earlier Apollo missions, the US Space Agency NASA launched Apollo 11 from the Kennedy Space Center in Florida. Four days later, crew members Neil Armstrong and Buzz Aldrin descended to the lunar surface in the Lunar Module, Eagle, and became the first humans to walk on the moon. Meanwhile, the third crew member, Michael Collins, orbited the moon in the Command Module Columbia.

The intense international focus on the mission resulted in the moon landing being watched live on television by a record-breaking 500 million people worldwide. In



© BETTMANN/CORBIS

addition to these black & white film images, however, high-quality colour photographs were a vital part of recording the mission.

The still camera developed for use on the Moon was the Hasselblad EDC (Electric Data Camera) that had been specially adapted from the motorised Hasselblad 500 EL. It used 70mm film and had no viewfinder. The camera was fitted with a specially designed 60mm Biogon lens and had a polarising filter attached to the front.

The astronauts carried the camera mounted on their chest and pressed the shutter release while estimating what was visible through the lens. Before going on the mission, they were each given a camera to take home and practise their technique.

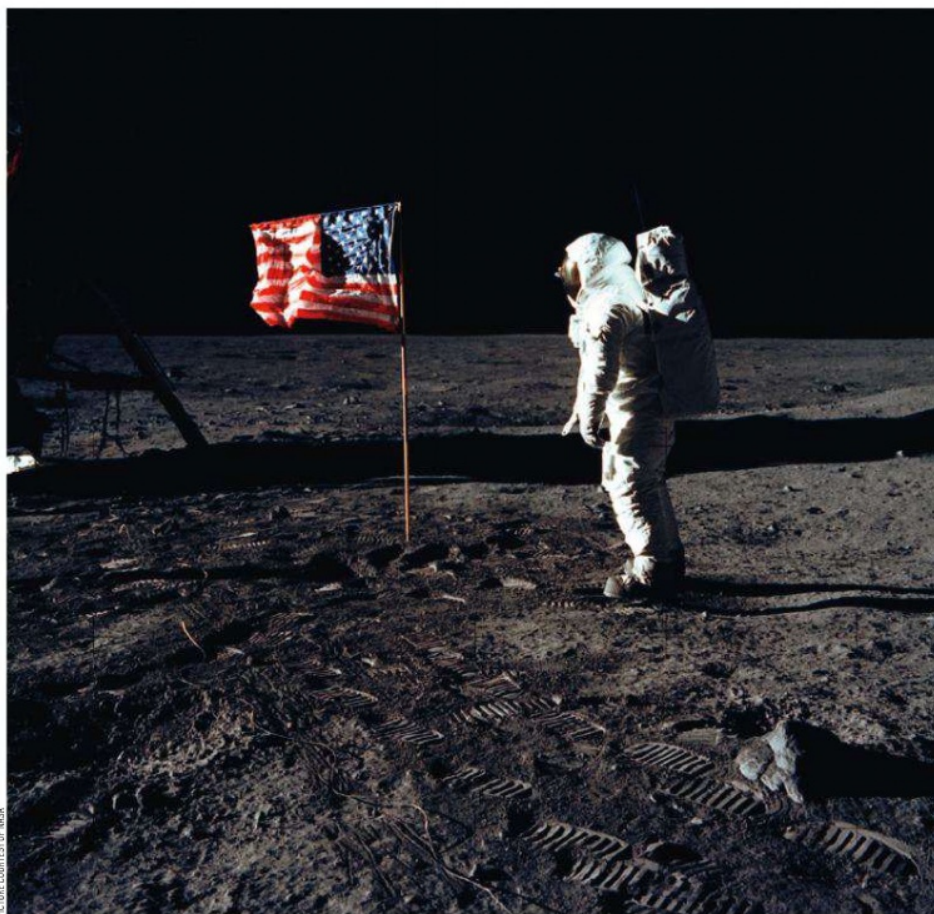
All the still photographs shot on the Apollo 11 mission were captured with the Hasselblad EDC and all have the distinctive reference crosses at intervals across the frame. These crosses (or fiducials) were imprinted on a glass plate known as a reseau plate, which was placed behind the lens and directly next

**Above: Neil Armstrong pictured with the camera he was to use to take the picture of Buzz Aldrin on the moon. Houston, Texas, USA, April 1969**

**Left: Buzz Aldrin walks on the surface of the moon near the leg of the Lunar Module**







PICTURE COURTESY OF NASA

to the film plane. The crosses were used as a basis for measuring objects and for correcting any distortions in an image.

The astounding photographs shot during the Apollo 11 mission showed scenes that had never been previously seen. While alone in the Columbia, Michael Collins photographed the earth rising over the moon and the Eagle descending to the moon's surface. After landing in the Sea of Tranquility and taking those first momentous steps, Armstrong and Aldrin photographed a variety of scenes, from the planting of an American flag to footprints in the dust.

The most famous image is a full-length portrait of Aldrin facing the camera (see page 36). Behind him is the curved surface of the moon and beyond that the blackness of space. The fact that it shows a human being walking on the moon is enough to make it a stunning picture, but there's a further level to the image.

In the visor on Aldrin's helmet we see the tinted and distorted reflection of what he saw – the Lunar Module, Armstrong taking the picture and Aldrin's own shadow on what he described as the 'magnificent desolation' of the surface. The replacement of Aldrin's face with this lunar scene symbolises the way technology had raised the astronauts to an almost robotic, superhuman level.

The Hasselblad EDCs used on the surface of the moon were left there to reduce

weight at the end of the mission. The only items taken back into the Lunar Module were the film magazines containing the undeveloped images and around 22kg (48lb) of lunar rock.

After lifting off from the lunar surface, the Eagle completed its rendezvous with Columbia and returned to earth on 24 July. After their return, the three astronauts were kept in quarantine for three weeks and acclaimed as national heroes when officially released.

The highly prized mission photographs were originally published in the December 1969 issue of *National Geographic* magazine and Armstrong's photograph of Aldrin was chosen for the cover. It has remained the defining image of the momentous Apollo 11 mission ever since. **AP**

#### BOOKS AND WEBSITES

**Books:** The full story of the Apollo 11 mission is told in *Moonfire* by Norman Mailer. Details of the 'space hardware' used on the journey can be found in *Apollo 11: An Insight into the Hardware from the First Manned Mission to Land on the Moon* by Christopher Riley and Phil Dolling

**Websites:** Further information on the Apollo 11 mission, together with photographs and video footage, can be found on [www.nasa.gov](http://www.nasa.gov). Further video footage of the landing is available on [www.youtube.com](http://www.youtube.com).

**Buzz Aldrin poses for a photograph on the moon beside the deployed United States flag**

**'In the visor on Aldrin's helmet we see the tinted and distorted reflection of what he saw'**

## Events of 1969

### 20 January

Richard Nixon is inaugurated as the 37th President of the United States

### 30 January

The Beatles give their final public performance, on the roof of Apple Records in London. The footage is later seen in the 1970 film *Let It Be*.

### 2 March

The first test flight of supersonic passenger airliner Concorde takes place in France

### 22 April

English sailor Robin Knox-Johnston returns to Falmouth, Cornwall, after becoming the first person to sail round the world without stopping

### 22 June

Singer and actress Judy Garland dies at her home in London following a drug overdose

### 8 July

Amid growing public anger about the Vietnam War, the first US troop withdrawals are made

### 9 August

Members of a cult led by Charles Manson murder actress Sharon Tate and four other people at her Los Angeles home

### 14 August

British troops are deployed on the streets of Northern Ireland following the three-day communal riot known as the 'Battle of the Bogside'

### 15 August

The three-day Woodstock Festival begins on farmland in New York, featuring many major rock bands of the era

### 15 October

Demonstrations against the Vietnam War take place across the United States; hundreds of thousands of people take part

### 19 November

During the Apollo 12 mission, astronauts Charles Conrad and Alan Bean become the third and fourth people to walk on the surface of the moon



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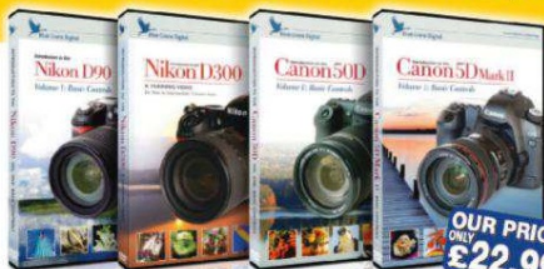
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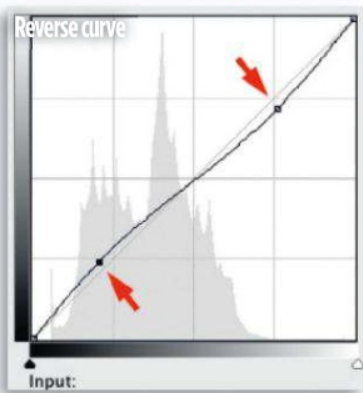
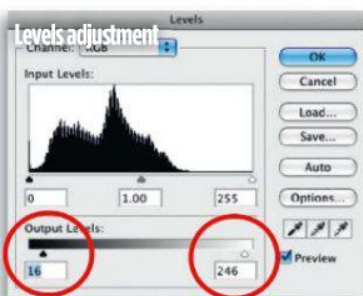


Expert advice, help and tips from AP Editor **Damien Demolder**



## WIN

If your picture is chosen to appear in *Appraisal*, you will win a bottle of Wood's 100 rum. Please note that this prize will only be sent to UK residents who are over the age of 18 years. Please include your name and address when submitting images for *Appraisal* and, if you are over 18 years of age, include your date of birth and your signature to verify this



## Pup of gold Lorraine Heaysman

Canon EOS 50D, 18-270mm,  
1/800sec at f/5, ISO 320

**I DON'T** think we ever get tired of seeing a rainbow in real life, but pictures of them rarely carry the same magical attraction. In fact, most rainbow pictures are a bit boring, as photographers tend to believe that the inclusion of a natural spectacle means no effort has to be made with composition. This picture, of a dog appearing at the end of one, is both slightly comical and exciting, and it thoroughly passes the 'I've made an effort' test.

The rainbow is very clear to see as it passes over the dark clouds, and its reflection in the water and on the wet sand is a very nice touch. Lorraine's positioning, intentional or not, suggests that the dog can actually see the rainbow at its side, and is giving chase to this mysterious spirit. It is very cleverly done.

The great shame for me is that the dog is quite seriously out of focus because Lorraine has allowed the camera to choose a focus point in the middle of the frame. I can't do

much about that now, but the heavy contrast that leaves the dog's face rendered in rather stark tones can be partly remedied. You can use this fix for most images that have too much contrast, although don't expect perfect results – you can't bring out shadow and highlight detail that is not there.

I started with the Levels tool and dragged the shadow and highlight output sliders towards the middle of the histogram (see left). You can see here that you don't need to drag them far for them to have an impact. In basic terms, shifting the shadow output slider makes black tones less black, and adjacent dark tones less dark.

I then used a reverse curve to balance the midtones a little, too. (see left). Where we would normally drag down a point below the midtone, here I've dragged one up, and then I dragged down a point above the midtone. This makes dark tones less dark, and light tones a touch darker, reducing the contrast of the scene. The result is less harsh and easier to look at, and it presents a more realistic impression of the actual scene.

Lorraine has responded to a great photo opportunity, but in her haste has just missed some vital elements on control. However, it's a great shot nonetheless.

## How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to *Appraisal* at our usual address (see page 3). Please enclose an SAE if you would like them returned

**'This picture thoroughly passes the "I've made an effort" test'**

**WOOD'S**  
OLD NAVY  
RUM



## Boat wake

### Dennis Chang

Nikon D70, 80-200mm,  
1/1250sec at f/5, ISO 200

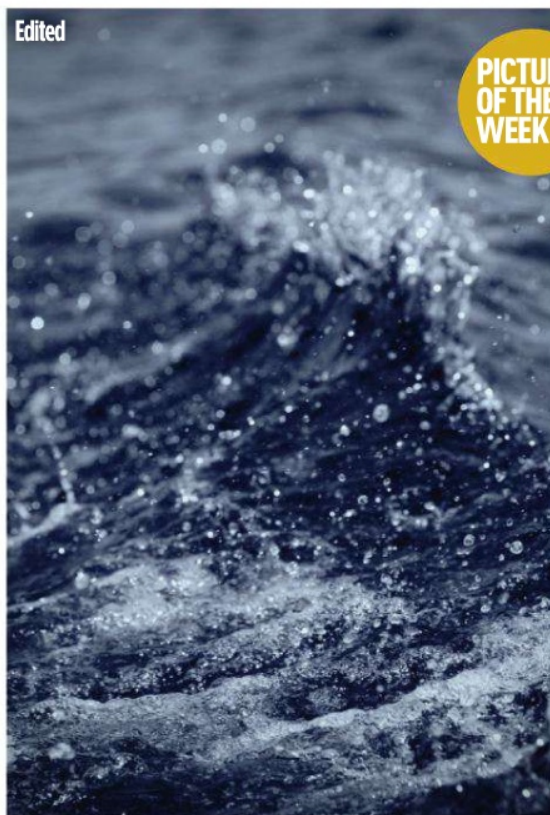
**FEW PEOPLE** would think to photograph the waves created in the wake of a moving boat, but Dennis shows us that water crashing against water can make an interesting image even in close-up. There is real energy here, and I love the way the water swells to a crest where it explodes into the air. It's a very well-observed moment that tells a story – although a short one, admittedly.

What matters in this shot is the coming together of the waves and their shape, as the water, approaching from two directions, presses together. The colour of the sea is somewhat less important, but it should not be excluded entirely. I find that I am a bit distracted by the shades of green, blue and cyan in Dennis's original. To make it more powerful, I've tried to reduce the picture to the essential elements. To do this, I sampled a part of the original that I felt had the colour I would expect from this sort of scene. I then switched the image to black & white via a red-weighted channel conversion, and then laid the sampled blue back over the image on a solid-colour fill layer. This enables us to retain the original colour from the actual scene, but without the distractions of the multiple shades.



Adding a colour layer usually reduces the contrast, so I've compensated with a Levels adjustment and a midtone twist in Curves. To finish it off, I've cropped a slice off the top and the left of the image to remove redundant areas so the main subject can be made more prominent in the frame.

It's an insightful image, and although I've done some tidying of the presentation, the idea belongs to Dennis. That is why he wins my picture of the week award.



## Wolves

### Deborah Rigden

Sony Alpha 230, 75-300mm,  
1/125sec at f/5.6, ISO 400

**DESPITE** their connections with vampires, bats and scary movies, wolves are actually very beautiful creatures. They are as cute as domestic dogs, but often display facial expressions that suggest they are a little smarter than the average slipper-fetching hound. These beasts, shot at Wildwood in Kent, look majestic, alert and handsome all at the same time, and their matching poses against the natural environment make for a very exciting photograph.

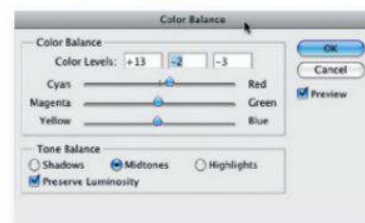
I spent some time trying to decide whether the fact that one of the wolves is covered by an out-of-focus leaf bothers me, but in the end I determined that it adds depth, interest and a sense of reality to the scene.

There is quite a lot of space at the top of the frame, and while showing the trees is important, we don't really need all that space



to do so. Cropping some off the top of the frame lets us make the subjects bigger.

Light in shaded areas is often quite cool and we need to allow for this when we set our white balance – an auto or normal daylight setting will render colours with more cyan and blue than we need. Here I've added red, yellow and a touch of magenta to warm the image to a natural level.





# SPI SCHOOL OF PHOTOGRAPHIC IMAGING

## STAR STUDENT

### Elizabeth Nunn

**ENROLLED ON:** Foundation in Photography

**OCCUPATION:** Geologist

**AGE:** 29

**EQUIPMENT:** Fujifilm FinePix HS10 camera, Manfrotto 190CX PRO tripod and 324RC2 head. 'I've been thinking about upgrading to a DSLR for some time, so maybe this is just the excuse I need.'



## Student introduction

### Why do you enjoy photography?

As a geologist, I've been lucky enough to visit a number of amazing places over the past few years, including Morocco, Siberia and Svalbard in Norway, and whenever I'm away on fieldwork I spend a lot of time with a camera in my hand. Some of the photographs I take are, as a matter of necessity, rather technical. However, I also love capturing images of landscapes, wildlife, buildings and basically anything else that tells the story of these remote yet fascinating places. Somehow, though, the pictures that I envisaged in the field were rarely the pictures that I saw on my computer screen at home.

### Why did you decide to enrol on the SPI course?

I enrolled on the SPI Foundation in Photography course in order to learn more about my camera's capabilities, to develop my photographic technique and ultimately, to improve and enrich my travel photography. Before starting the course I always kept my camera safely in the auto mode. Now I happily switch between manual, aperture and shutter priority, and as my technical knowledge has grown so too has my confidence as a photographer.

### What are you hoping to achieve in photography?

My latest foreign trip took me to Namibia, and in putting my new SPI-learned skills into practice I was able to take some great wildlife shots of which I'm really proud. In the future, I hope to continue expanding both my technical proficiency and creative vision in order to portray even more compelling imagery.



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## Summing up

**WE SAY:** This is quite the best panning example we have seen, so thank you, Elizabeth, for going to the extra trouble to research this picture. The blurred image would struggle on most occasions to work effectively, but I think it fits the bill here. However, I would remove the highlight and, as the hand looks slightly ghostly, I would change the colour a little.

As it stands, the trace of hand is too rich in colour and this goes against the effect trying to be achieved. By making slight changes, such as reducing the saturation in the hand and a little adjustment to the Curves to add more contrast, this would simplify the scene overall. However, the scene still conveys the idea of an instrument longing to be played.

This is an inspired idea that is very well carried out for the panning section of the course. It really does make you hear the keys being played



on the piano and adds a new twist to a technique that has been carried out to good effect. So very well done in creating an image that not only allows you to do the exercise, but is also very attractive.

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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

## Lenco DPA800 digital photo album £129.99

For more information visit [www.lencouk.com](http://www.lencouk.com)

### DESCRIBED

as a photo album rather than a photo frame, the DPA800 is most comfortably operated in the hand, although it is supplied with plastic brackets to rest on a table. The DPA800 sports a stylish black leather-effect finish, and the layout of the buttons is easy to use, but only when handheld. Images are scrolled through using the buttons in the top corner, or automatically in a slideshow. The device is powered by either mains supply or up to three hours with the rechargeable internal battery. JPEG files of up to 16MB are viewed on an 8in, 4:3 screen, although its glossy finish suffers a little from reflections in bright light. There is connectivity for a card reader, computer and SD memory card via the USB adapter cables, and there is 2GB of internal memory.

While the device looks great, the album is not without its flaws. The SD card tends to stick in the slot and can be difficult to extract from the album. The Windows-only-compatible interface is a little slow, and the automatic 90° frame rotation for portrait images requires correct orientation of files before being added to the frame. Images benefit from being resized to fit correctly on the 800x600-pixel resolution screen, and while software is available online through the company's website to achieve this it is via a fairly longwinded process. The DPA800 comes with leather-effect slip-in case and is available in black, white, brown and red. **Tim Coleman**

**Amateur Photographer**  
A stylish digital photo album, but operation is a little tricky



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## National Geographic Africa Medium A2560 satchel £134.95

For more information visit [www.geographicbags.co.uk](http://www.geographicbags.co.uk) or call 01293 583 300

**NATIONAL** Geographic's A2560 satchel is part of a new Africa range. The bag has a tough and stylish faded-brown exterior. Chunky buckle fastenings and a zip double up to keep items safe in the main compartment. Sections of the inner lining are decorated with a questionable Africa-themed print design, which is also found on the removable padded box. This holds an SLR face down with lens attached for quick access plus one or two lenses or a flash. As the box is too small to be zipped up with these contents inside, I would have liked to see Velcro on the box to securely attach it inside the bag.

At the back of the compartment is a dedicated space for a 15.4in laptop. Underneath the satchel flap is a front pocket for personal items such as a phone, and three concealed exterior pockets on the flap are ideal for small accessories such as memory cards and batteries. A rain cover and shoulder pad are not included with the bag (each priced at £10.99), which is disappointing, especially given the price of the bag and the fact that the fabric shoulder strap is a little uncomfortable when carrying heavy items such as a laptop and DSLR with lens.

**Tim Coleman**



**Amateur Photographer**  
A stylish and durable everyday satchel



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Panasonic Lumix DMC-GH2

The Lumix DMC-GH2 has a new AF system and a 15.05-million-pixel sensor. We put it to the test.

AP 5 February

### Samsung NX11

Following the success of the NX10 and NX100, we take a first look at Samsung's latest compact system camera.

AP 12 February

### Sony Alpha 580

It's Sony's first full DSLR with the new 16.2MP Exmor sensor and AVCHD Full HD video capture.

AP 12 February

### Canon EOS 60D vs Nikon D7000

It's the ultimate decider: which mid-range DSLR offers the best all-round package?

AP 19 February

### Panasonic Lumix DMC-GF2 vs Sony NEX-5

Two of the smallest compact system cameras available go head to head – which will come out on top?

AP 26 February





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# PENTAX

# 645D

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The high-performance 645D medium-format digital SLR combines exceptional image quality with excellent maneuverability and outstanding reliability to make outdoor shooting effortless and comfortable for discerning photographers who demand nothing but the highest image quality.

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# Pentax K-r

This new mid-level DSLR offers a highly competitive feature list that will please current Pentax owners and new users alike, but does it have enough clout to ruffle the competition?



Mat Gallagher  
Deputy Editor

**PENTAX** had quite a prolific 2010, bolstering its DSLR range with three new cameras at a time when most manufacturers struggled to update more than two models apiece in their ranges. The new K-5 and K-r have doubled Pentax's existing DSLR range, while the 645D created a new medium-format DSLR category to cater for the high-end or professional photographer. This expansion has been a welcome sign for Pentax users as it has reinforced the company's commitment to the DSLR market

and gives users confidence in the future of the brand. It also makes the Pentax K-mount system more appealing to new users, as there is now a wide range of models for them to choose from and upgrade to.

The K-r sits as a mid-level model in the range, above the entry-level K-x but below the K-7 and flagship K-5. It has a compact body, much like the K-x, and yet it offers a more advanced feature set so it stands apart. With a street price of around £510, the K-r is competing with many competitors' entry-level offerings, and this could be its strength. It brings some strong features from higher in the range, such as the SAFOX IX 11-point autofocus system and a large, high-resolution LCD monitor, as well as an innovative new battery compartment that can house either a dedicated rechargeable unit or

four standard AA batteries with an adapter. It also offers the second highest ISO sensitivity in the Pentax range, with a maximum expanded ISO equivalent of 25,600. This all sounds encouraging, although the K-r does retain the same 12.4-million-pixel sensor and 16-segment metering of the earlier K-x, which is likely to show as a significant weakness against the competition.

## AT A GLANCE

- 12.4-million-pixel stabilised CMOS sensor
- Prime II image engine processor
- Pentax K mount
- SAFOX IX 11-point AF system
- 3in, 921,000-dot LCD
- 16-segment TTL metering
- 720p HD video capture
- Street price around £510 with 18-55mm lens

## FEATURES

The sensor in the K-r is a high-sensitivity CMOS unit with an effective 12.4-million-pixel resolution. It is APS-C-sized with a crop factor of 1.5x on the field of view. This gives an output of 4288x2428 pixels at full resolution in JPEG and raw file formats. At a standard 300ppi size, this equates roughly to an 8x14in print without interpolation. JPEG files can also be output in 10MP, 6MP and 2MP sizes and with three levels of compression. Raw files remain at full resolution, but can be saved as either a native PEF file or the generic Adobe DNG file type. Video can be captured in 720p HD (1080x720 pixels) in AVI motion JPEG format, with mono sound. The lens mount is a Pentax KAF2 bayonet fitting compatible with KAF3, KAF2, KAF and KA lenses.

The Prime II (Pentax Real Image Engine) processor is the same as that featured across the whole Pentax DSLR range, including the medium-format model. With the K-r this allows a standard ISO range of 200-12,800, expandable to ISO 100-25,600. The full range can also be selected automatically by the camera and be limited at the top end by any amount, down to ISO 200. As with previous Pentax DSLRs,



## Camera test Pentax K-r

the sensor is on a moving bracket to allow for sensor-shift shake reduction when using any Pentax lens to an equivalent of up to 4 stops. This also provides dust removal by shaking the sensor on start-up. Additionally, an SP (Super Protection) coating repels dust and a dust alert function detects particles on the sensor.

The 16-segment TTL metering is coupled with lens and AF information, and although this seems a little basic it is the same system used in the flagship K-5 model, rather than the 77-segment metering of the K-7. This also offers centreweighted and spot-metering options and exposure compensation in 1/2 or 1/3 intervals to  $\pm 3\text{EV}$ . Exposure bracketing is available for three frames, also to a maximum of  $\pm 3\text{EV}$ .

Autofocusing benefits from Pentax's latest SAFOX IX AF system, which uses the same 11 points as the SAFOX VIII but boasts quicker and more accurate focusing, and now illuminates the active focus point. The contrast-detection AF has also been improved and now features an automatic zoom to the selected focus area when the shutter is half-pressed to check that focus has been achieved. There's a choice of single, continuous and auto settings for the focusing as well as manual, and an AF illuminator lamp for low-light shooting.

Exposure modes include the standard array of creative settings, with program, aperture and shutter priority, and full manual. There is also Pentax's 'Sv' (sensitivity value) mode for ISO priority, and green auto picture mode. These are accompanied by six scene modes and a further 11 via a sub-menu. The K-r also has a range of features



**Although this image was taken in near darkness using a tripod and low ISO, the results are crisp and clean**

and effects that can be added to the image before and after taking the shot. The colour modes give nine colour variations, ranging from black & white to reversal film, for a slide film effect. There are cross-processing settings that can be preset or set to random, and HDR capture options when shooting in JPEG. The digital filters can be applied pre- or post-capture, although pre-capture is available for JPEG only and has fewer options. Post-capture, there are options to resize, crop and convert files from raw to

JPEG. There's even the option to retrieve the raw information of the last image shot in JPEG and resave as a raw file. The K-r's IrSimple infrared transmission also means you can share images between two cameras, and even play image-based games with another K-r user.

The built-in flash offers a guide number of 12m @ ISO 100 and provides a range of slow sync and redeye reduction options. It also has the ability to fire external flash devices (AF540FGZ or AF360FGZ) through wireless connectivity. In addition to the self-timer and remote firing functionality, the K-r also features an interval timer that can be set to fire up to 999 shots over periods ranging from one second to 24 hours apart. The camera uses SD card storage and is compatible with SDHC high-capacity cards, although not the newer SDXC cards as yet. In burst mode, the K-r can shoot continuously at up to six frames per second. Using an 8GB SanDisk Extreme III SDHC memory card, write times are around 1/2sec for a JPEG, 1sec for a raw file and just under 2secs for raw+JPEG. When shooting continuously at 6fps, the camera shot either ten raw+JPEG, 13 raw or 35 JPEG files before slowing down.

9/10

### BUILD AND HANDLING

The K-r is not much bigger than the K-x and looks almost identical. It is lightweight and compact, making it ideal for the entry-level market – regardless of the fact that it is not the lowest in Pentax's range. Despite its small frame, it has a sizeable grip that is deeper and longer than most at this price point, and it means that I can (just about) keep all four fingers around it. The body feels like a polycarbonate construction and isn't weather-sealed so is suited more for the fair-weather shooter. It does feel solid, though, and the only rattle comes from the sensor motors, which really shake the camera when set for dust

## FEATURES IN USE DUAL BATTERY CHOICE

**PERHAPS** the most interesting feature of the K-r is its ability to take both a dedicated Li-Ion rechargeable battery and standard AA-type batteries. This is relatively common in additional battery grips, and although we've seen AA batteries in a DSLR before, this is the first time there has been the choice of dedicated Li-Ion or AA in the body. The thought process is simple: if your rechargeable battery runs out unexpectedly or you can't charge your battery for a long time, you can easily buy some new AA batteries – or keep some in your bag – and carry on shooting. The one downside to this setup is that to use AA batteries the camera needs a special holder that must be bought separately for an additional £30, which seems a little miserly for such a useful addition to the camera. Also, as a separate holder is required, it must be carried separately to the camera, ready for use. It seems a shame that the battery holder couldn't have been designed to hold the AA batteries without a holder, although there obviously needs to be space to fit the square Li-Ion

battery. Interestingly, the included rechargeable battery is expected to give less than half the number of shots that a set of AA batteries would: roughly 470 per charge as opposed to 1,000 with AA units. Perhaps the answer is for a more unusually shaped rechargeable unit to fit the AA space, like those on professional DSLRs. That said, if buying the K-r, it is definitely worth adding the battery holder to your shopping basket.





reduction on start-up. Having the stabilisation in the body means that lenses can remain small, and even the pancake models can be stabilised. The only downside is that the image in the viewfinder is not stabilised, making composing trickier with longer lenses.

The layout of the K-r is functional, with buttons and dials kept to a minimum to appeal to the non-technical user. This, on the whole, is not an issue: by using the info button the display on the rear screen allows you access to the majority of functions, while the rest are accessed via the main menu or the four directional buttons. The problem is that these directional buttons also double as the AF selection when in manual point selection. To switch between these two functions requires you to hold down the central OK button, which is far from obvious and a little fiddly. The shooting mode dial is also quite light, which makes it easy to knock and change mode, which it often did when placing the camera in a coat pocket.

The rear LCD hosts a graphical display of shooting information, which is clear and functional, if perhaps not overly stylish. The main menu takes the same approach, with items divided into four main sections and scrolled across in subsections. This again is functional rather than sleek, but functions that have a quick access button – such as white balance and ISO – have been left off the main menu, when it might have been handy to have both options available. Without an eye sensor above the screen the display remains on until the shutter is half-pressed or turned off, which you may need to do when working in dark conditions.

8/10

#### AUTOFOCUS

The SAFOX IX autofocus system is a definite improvement on previous Pentax AF systems like the SAFOX VIII, and focusing is reliably faster. The company's other new

**Colours are bright and zingy from the K-r while remaining natural in their appearance**



**Skin tones remain natural, even when using fill-in flash to add catchlights**



DSLRs – the K-5 and the 645D – feature the 'plus' version of the SAFOX IX system, whereas the K-r has the standard version. The difference between the two is subtle: both feature an 11-point selection, with nine cross-type sensors in the centre area. The SAFOX IX+ system does seem to have increased accuracy over the standard version, though, which is most noticeable in low-contrast scenes. The K-r's AF is still very good, however, and competes admirably in its market.

For close subjects in low light, the K-r has an AF illuminator lamp to assist focusing. This is something increasingly being replaced by flash on many entry-level cameras, and its inclusion is a welcome sight.

The contrast-detection AF system, used when the camera is in Live View mode, has also had an overhaul for the K-r; the new algorithms have improved the speed of focusing, although it still struggles slightly in low light compared to the phase-detection system. The Live View focusing benefits from a fully flexible AF selection point, to all but the very





edges of the frame. The screen then zooms into the selected area while focusing to allow you to check that focus has been achieved. This is a really useful feature for Live View focusing and one that may well take off in future models. Manual focus can still be used in Live View and benefits from up to a 10x magnification that can be scrolled around to fine-tune the focusing for a specific area of the scene.

8/10

## WHITE BALANCE AND COLOUR

For white balance the K-r offers ten presets, including four types of fluorescent light plus Pentax's unique CTE setting to enhance dominant colours in the scene, which is ideal for the likes of sunsets. All the presets can be fine-tuned on a blue/amber, magenta/green scale, although there is no white balance bracketing. Auto and manual settings are also included, which take a reading when the shutter is pressed. In auto white balance, there is the option in the custom menu to leave tungsten light with a natural warm glow or to neutralise it altogether, depending on your preference. Overall, the auto setting performs very well, although I found low-light scenes look overly warm at times with the default subtle correction, while indoors it gives a more natural-looking effect than the strong setting, which results in images closer to the tungsten setting.

Images from the K-r don't suffer from over-brightening or unreal levels of contrast. Both JPEG and raw files are natural and well coloured without appearing muted or lacklustre. I have always found that Pentax DSLRs give pleasant colours and the K-r is no exception. If you're looking for more extreme effects, however, there is a collection of options available, ranging from the colour settings to effects such as monochrome, vibrant and reversal film, through to cross-processing and digital filters for more extreme effects.

9/10

## NOISE, RESOLUTION AND SENSITIVITY

The 12.4-million-pixel sensor in the K-r is sparse in terms of pixel count when compared with much of its competition and will leave it at an immediate disadvantage on the shop floor against the 14 and 15-million-pixel models. That said, being less densely populated should allow the sensor to perform better in terms of noise, and the pixel count is more than adequate in terms of resolution for most potential users.

On our resolution chart the K-r achieved an impressive 24 from the raw file and 20 from the JPEG. By the top standard ISO of 12,800, both the raw file and the JPEG had slipped to just 18, and at the maximum ISO 25,600 the raw was still on 18, while the JPEG reached 16 due to the noise reduction. Images at up to ISO 6400 are free of any colour noise and feature only subtle artefacts. Even at ISO 12,800,

# Facts & figures

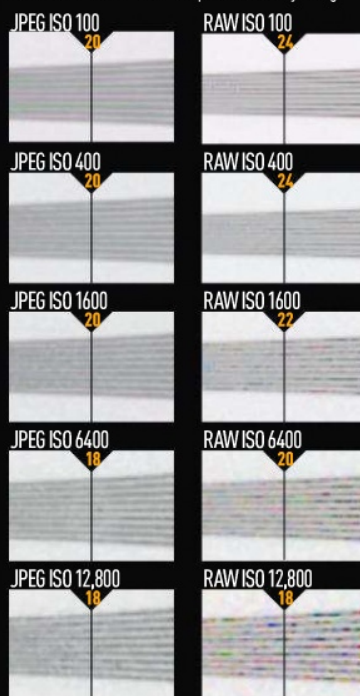


RRP	£599 with 18-55mm lens
Sensor	12.4-million-effective pixel CMOS
Output size	4288x2428 pixels
Focal length mag	1.5x
Lens mount	KAF2 mount
File format	JPEG, PEF or DNG (raw)
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Vertical-run focal-plane shutter
Shutter speeds	30-1/6000sec plus bulb
Max flash sync	1/180sec
ISO	200-12,800 (100-25,600 expanded)
Exposure modes	Program, aperture (Av), shutter (Tv) and sensitivity (Sv) priority, manual, scene modes, auto
Metering system	16-segment open aperture TTL
Exposure comp	±3EV
White balance	Auto, 10 presets with fine-tuning, manual
White balance bracket	N/A
Drive mode	6fps
LCD	3in, 921,000-dot LCD
Viewfinder type	Pentaprism finder
Field of view	96%
Dioptr adjustment	-2.5 to +1.5 dioptre
Focusing modes	Single, continuous, auto, manual
AF points	11-point system (all cross-type and fully biaxial)
DoF preview	No
Built-in flash	Yes (GN 12 @ ISO 100)
Video	720p HD, 25fps, AVI
External mic	No
Memory card	SD/SDHC
Power	Rechargeable D-Li109 Li-Ion, 4 AA-type batteries (with adapter), AC power
Connectivity	USB 2.0, AV out, IR remote
Weight	544g (body only)
Dimensions	97x125x68mm

**Pentax Imaging Systems Limited**, Heron Drive, Langley, Slough, Berks SL3 8PN Tel: 0870 736 8299, [www.pentax.co.uk](http://www.pentax.co.uk)

## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Pentax 18-55mm f/3.5-5.6 AL lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



While noise levels remain minimal at ISO 1600, the highest setting of 25,600 is best avoided for critical use



## FOCAL POINTS

### Viewfinder

The optical viewfinder offers a 96% field of view and dioptre adjustment of -2.5 to +1.5

### LCD screen

The 3in LCD screen features a high 921,000-dot resolution for accurate image reviewing

### Live View

This direct button allows quick selection of the Live View display, making it easy to swap between viewfinder and screen composition

### Four-way function buttons

The collection of buttons act as directional controls for menu use and AF selection. They also double as quick function buttons



Camera shown actual size

### Video mode

Video is recorded in 720p HD (1280x720 pixels) using motion JPEG format at 25 frames per second. There is a built-in mono microphone for sound but no input socket.

### Sensor-shift stabilisation

The 12.4MP sensor is mounted on a moveable plate, allowing it to adjust and counteract a certain degree of camera shake that is equivalent to around 4 stops.

### Digital filters

The K-r includes a wide range of effects that can be added after the picture is taken and some in advance, so the effect is added when the shot is taken.

### Live View focusing

The latest addition to the Live View focusing is the ability to automatically zoom in to the focus area when the shutter is half pressed, to check sharpness.

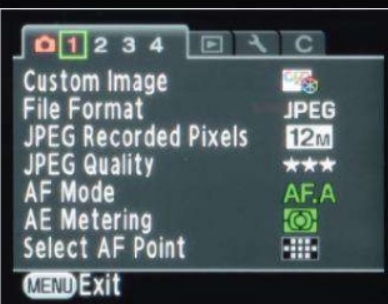
### Live View



### Post-processing



### Menu screen







images are very usable and can be well controlled with some post-processing. The maximum ISO of 25,600 does show heavy amounts of noise and is best avoided for critical work, but with a monotone conversion it can still produce a pleasant 'grainy' effect.

27/30

## METERING

The 16-segment metering system is certainly no slacker, as we have seen in both the K-5 and 645D models, and in general conditions it gives a nice even midtone. Given a wider range of exposures, the multi-segment metering tends to favour the highlights and can often underexpose a scene to avoid losing any bright detail. For those shooting in raw mode this is ideal, as you are easily able to pull more detail out of the shadows in processing. When shooting in JPEG, however, I sometimes needed to adjust the exposure compensation by up to 2 stops to produce my required exposure. The information on the image review screen offers a choice of either singular or multiple histograms for RGB values, allowing you to check your tone range instantly. There are also options for both highlight and shadow correction, to boost the camera's range. There is even an in-camera HDR function that takes three images in quick succession and combines them for a wider dynamic range.

8/10

## DYNAMIC RANGE

The K-r has been recorded as having a score of 12.5EV from DxO labs, which puts it ahead of much of its direct competition. This is in part thanks to the more sparsely populated sensor, and makes it a sensible choice for landscape fans. Similar scores were achieved by the older K-x, which is to be expected as both cameras use an almost identical sensor. The dynamic range can be extended further using the highlight and shadow correction, or by employing the HDR function.

9/10

## VIEWFINDER, LCD, LIVE VIEW AND VIDEO

The viewfinder gives a 96% field of view with a 0.85x magnification, which is very respectable at this level. It features dioptre adjustment of between -2.5 and +1.5 and a small rubber eyepiece, which feels a little tough to touch but is by no means uncomfortable. Shooting information in the viewfinder is presented via a green LED underneath the display, but it can become difficult to see if the rear screen remains on between shots.

The rear LCD screen is large in size and high in resolution, with 921,000 dots on a 3in display. It is clear and bright, and gives accurate colour definition for reviewing images or composing using Live View. It is also easy to check sharpness, especially when zooming in to images. The screen has an almost flawless angle of view, so composing from extreme angles using the screen is possible even though it does not have a vari-angle feature.

Live View functionality is one of the K-r's strong points. The display is crisp and bright, although the refresh rate is quite slow, which is noticeable when panning. The AF point selection allows you to place your focal point anywhere, apart from at the edges of the frame, making it useful when you are using a tripod and are locked on to a composition. Another nice addition is the automatic zoom when half-pressing the shutter.

For video capture the K-r shoots in AVI motion JPEG format, with 720p HD resolution at 25 frames per second. This frame rate is more common with motion pictures than the potentially smoother 30 frames per second seen on some models. The motion JPEG format, however, is a less popular choice, as it doesn't offer the same quality or compression as AVCHD or QuickTime H264 formats. The video shows signs of compression and noise in playback but is still acceptable. Clip length is limited to 12 minutes and has a relatively large 36Mb/s data rate. Sound is also limited by having just a mono built-in microphone and no external microphone port.

8/10

# Competition



Canon EOS 500D

TESTED AP 16 MAY 2009



Nikon D3100

TESTED AP 30 OCTOBER 2010

**THE K-R** might not be Pentax's cheapest offering in the DSLR range, but it still performs well against the latest entry-level offerings from other manufacturers. Nikon's D3100 is its main rival, coming in at a very similar street price. The D3100 is simpler in design and offers both a higher resolution sensor and more AF points, but in other areas the two are quite evenly matched. The other major competition comes from Canon's EOS 500D and Sony's Alpha 550, which offer comparable features. Where the K-r consistently lacks against this competition is in the sensor resolution, but it does offer far superior sensitivity in its ISO range and burst mode for continuous shooting.

# Verdict

**USING** the Pentax K-r is a pleasurable experience and the resulting images are just as enjoyable. The camera is clearly aimed at a younger, more techno-savvy audience than many DSLRs, with a strong leaning towards editing and adjusting your images in-camera. However, traditionalists can still take pleasure from the camera's natural colours and image definition. For those new to DSLRs, the controls are not as obvious as they might be and working with more manual options such as AF points can be tricky. There is not the combination of manual and auto methods to encourage users to learn more photographic techniques. Instead, there are handy short cuts to avoid them. The camera has an impressive feature list and, because of its price, it should fare well against its competition. The K-r has quality where it counts, which is in the results, and the clever modes and functions merely offer something more to play with. It might not be the obvious choice, but for traditionalists and techno fans alike, the Pentax K-r offers a great proposition.

Amateur Photographer  
Tested as Enthusiast  
DSLR  
Rated Very good  
86%

FEATURES	1	2	3	4	5	6	7	8	9	10
BUILD/HANDLING	8	10								
NOISE/RESOLUTION	27	30								
DYNAMIC RANGE	9	10								
AWB/COLOUR	9	10								
METERING	8	10								
AUTOFOCUS	8	10								
LCD/VIEWFINDER	8	10								





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Coats, scarves and bright hats can all be used to help frame and draw attention to a subject's face

RICHARD SIBLEY

# AP explains... Winter portraits

Winter is not the most obvious season to head outside and shoot portraits. **Richard Sibley** explains how to take advantage of the conditions and capture images with a difference

**BLUE** skies and warm sunshine may provide the nicest conditions for outdoor portraits, but that doesn't mean that cold weather is an excuse to stay inside. In fact, by taking portraits during the winter months, you can create images that really stand out from the standard summer holiday portraits of most photographers. So rather than avoiding the weather, wrap yourself up warm, making sure your subject does the same, and head on out. You'll be able to concentrate better and stay out for longer.

## BEFORE YOU HEAD OUT

While the basic principles of taking a portrait image are the same regardless of the season, there are a few things to watch

out for in winter. The most obvious is to dress appropriately for the cold weather. This means wearing plenty of layers, and preferably a jacket with a hood in case of rain. There are a number of specialist photographers' jackets available, such as the Gitzo Four Seasons Photo Jacket (around £380, see AP 21 June 2008) and the Stealth Gear Extreme Photographer's Jacket Vest (around £230, see AP 22 August 2009). These will not only keep you warm and dry, but will also save you having to carry your camera and lenses in a bag as the big side pockets are large enough to hold a camera body and smaller portrait lenses such as a 50mm f/1.8 or an 80mm f/1.8 optic.

Apart from a coat, a pair of gloves is also

very useful. There are gloves available that are specifically designed to enable you to press the buttons on your camera, such as Etre's Fivepoint gloves (around £25, see AP 25 December 2010–1 January 2011).

The cold weather can also affect your camera. Cold temperatures slow down the chemical reaction that takes place to produce electricity in batteries. For this reason, it is a good idea to place your camera battery in a pocket close to your body to keep it warm and then put it in your camera when taking images. Better still, take a fully charged spare battery with you and keep it in an inside pocket of your jacket. Make sure you also have spare AA batteries for any flashguns you use. Flashguns are notorious for being slow in cold weather, as the batteries take longer to recharge the capacitor between flashes.

Another essential at this time of year is a lens hood. This should provide just enough protection to prevent light rain or snow hitting the lens.





## AP explains... Winter portraits

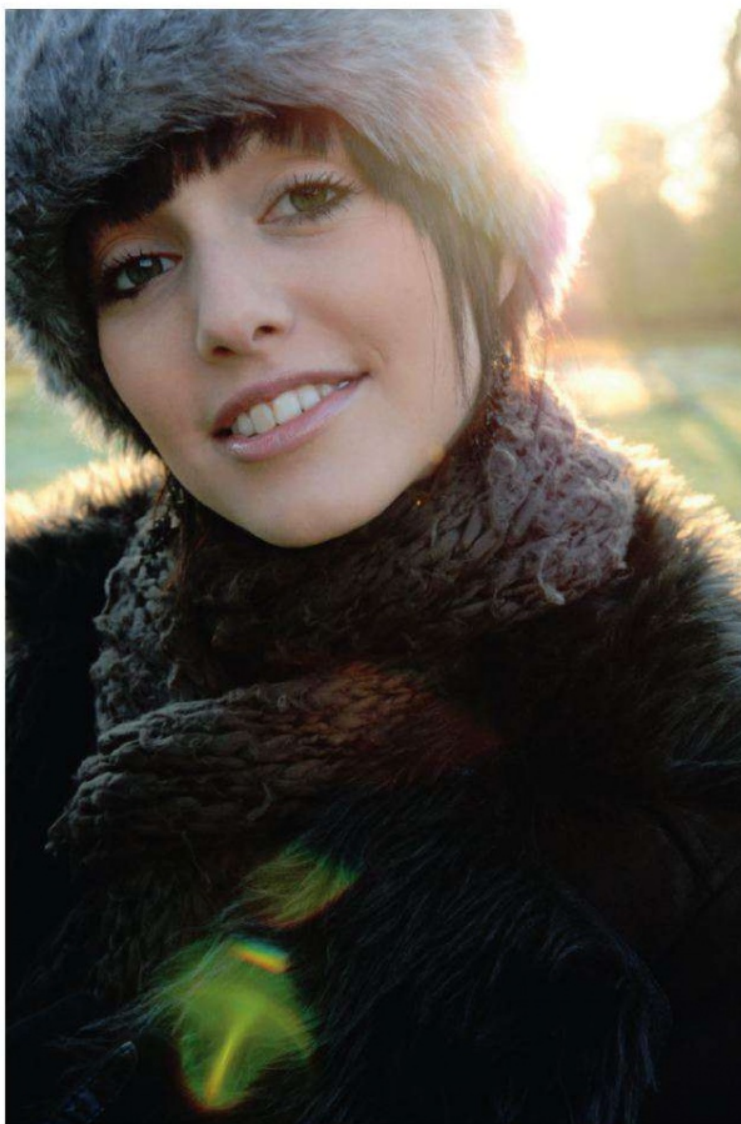


Above: On a snowy or foggy day, take advantage of any bold colours the subject may be wearing. These will really stand out against the flat background



© STOCKPHOTO.COM/ONE CREATIVE

RICHARD SHELLEY



Right: It doesn't have to be snowy or foggy to create a great winter portrait. Use the low angle of the sun as a backlight to create some interesting lens flare



© STOCKPHOTO.COM/PEPO

RICHARD SHELLEY

Above: Light can be very flat in winter. If this is the case, use a touch of flash to light the subject. Here I used a flash mounted on a lighting stand with a shoot-through umbrella to add a soft even light



Obviously, if there is a strong side wind then it will not be able to shield the lens completely, but it should prevent the lens becoming covered in rain drops. A lens cloth should be used to wipe away any drops that reach your lens, but it is a good idea to carry two cloths – one to wipe away the drops of water, and another, dry cloth to polish the glass.

Condensation presents another potential problem, as it can build up inside your camera and lenses as you move from the cold air outside to the warm air inside. For more information on how to avoid this, see the box on the opposite page.

### LIGHTING

Winter is a great time to head outside and take portraits as the light is fantastic. Sunrise occurs quite late in the morning and sunset early in the evening. This means you don't have to get up very early or stay up too late to catch the golden hours. The best times to take photographs are around an hour after sunrise and an hour before sunset, when the sun is low in the sky and the light is very warm. At this time the sun creates long dramatic shadows on the landscape, but will still light the subject's face with warm sunlight.

One great advantage when photographing





© ISTOCKPHOTO.COM/ALAPORNA

## 'Big smiles, laughter and even silly facial expressions all work well with bright hats and garish scarves'

walking a dog through a frosty field. If you are out in the rain rather than snow, ask the subject to pose with a large bright umbrella. The main thing to remember is to have fun. Big smiles, laughter and even silly facial expressions all work well when paired with bright woolly hats and garish scarves.

### CLOTHING

Winter gives us the chance to wear clothes that spend the rest of the year sitting in the wardrobe. Hats, scarves, boots and gloves all become part of our attire and it is only appropriate that these items are featured in winter portraits. Better still, the clothing can be used to frame the subject's face.

Hats and scarves are perfect for drawing attention to the subject. Often these items are bold and bright, which really makes them stand out when worn against a very dull background, so use them to focus attention on the subject. Furry hoods are a classic way to frame a subject's face, used to particular effect by David Bailey in his famous shot of Mick Jagger (to see the image, view the archive at [www.david-bailey.co.uk](http://www.david-bailey.co.uk)).

Long coats and boots are also a staple of winter fashion, so show them off with some full-length shots. By shooting from just below the subject's waist you can make them look taller by accentuating the long coat and boots. Shooting from below knee height accentuates these items further, but be careful to use an appropriate lens. If you use a wideangle optic the subject will have to look straight down into the camera, which can distort features, create double chins and look unflattering. **AP**

portraits in snow is that the white snow acts as giant reflector, bouncing light back onto the subject, which can help soften shadows. If you aren't out in snowy conditions, then use a reflector to help fill in any shadows or simply to brighten up the portrait a little.

If you are fortunate to be out in bright sunlight, try to photograph your subject facing the sun so that it lights his or her face. An interesting alternative is to shoot with the sun directly behind the subject's head. This will produce a strong backlight that creates a halo effect around the subject's head and some interesting lens flare. The result will be a washed-out, dreamlike portrait. As always, expose the image for the subject's face. This may require you to use a reflector or a flashgun to direct extra light onto the subject. The general rules for lighting a winter portrait are really no different from any other time of year. It is a good idea to take an external flashgun with you, especially if the weather is dull and overcast. The flash can act as a keylight to help illuminate the subject and add a touch of contrast if the lighting is a little flat. To maintain a sense of realism, soften the flashlight by using a diffuser of some sort. A shoot-through umbrella can be particularly useful as it softens and spreads out the light.

### WHITE BALANCE

Setting the correct white balance can be difficult when taking photographs in snow. Snowy scenes tend to be rendered blue by most cameras, and neutralising this can lead to images that look a little yellow and muddy. However, when you are taking portraits it is the skin tones that are the most important colours in the scene and it is these tones that must be rendered correctly. For best results, ask the subject to hold a grey card in front of his or her face and take a manual white balance reading. This should ensure that the subject's face is neutral. If you wish to warm up the skin tones slightly, simply add a touch of amber

### Ask your portrait subject to interact with their surroundings to emphasise the winter theme

to the custom white balance or lower the Kelvin value manually by around 100.

### POSING

When posing for a portrait, one of the most difficult decisions the photographer has to make is what to do with the subject's hands. However, when shooting in the winter there are numerous solutions. Ask the subject to rub their hands together as if they are warming them up, or get them to put their hands in their pockets. Alternatively, ask the subject to hold the collar of their coat as if they are pulling it up to keep their neck warm or pull down a woolly hat.

If you are still stuck for posing ideas, think of winter-related activities that may help. For example, ask someone to lean against a snowboard or sit on a sledge. You could even take an action shot of someone just

# CONDENSATION

**CONDENSATION** can occur inside a camera or lens when it is moved from a cold environment into a warm one. This usually happens when moving from a cold air-conditioned room to the warm midday sun, or from outside on a cold winter's day to inside a heated building. If the cold air inside the lens and camera becomes warm quickly, condensation can form on the inside of the equipment. This moisture can provide the right environment for fungus to grow, as well as causing damage to any electronics.

However, it is quite simple to prevent condensation from occurring. All that is required is to make sure that the temperature of the camera and lens is slowly brought up to the same temperature as the air in the warm indoor environment. To do this, put your camera inside a sealable plastic bag while still in

the cold air outside and keep it inside this bag when you move inside. The colder air inside the bag will gradually warm up to the same temperature as the surrounding warm air and will also gradually warm the air inside the camera. Any condensation that does form will be on the inside of the plastic bag, and not on the camera or lens.

An alternative is to place your camera inside your camera bag while you are outside and leave the camera sealed inside the camera bag for an hour or so when you are indoors to allow it to slowly rise in temperature. Also, keep some packets of silica gel in your camera bag at all times and inside the Ziploc bags if you use them. Silica gel absorbs moisture in the air, thus preventing condensation from forming. Silica gel sachets and packs are available from most photographic retailers and cost a few pounds.



# AskAP

Let the AP team answer your photographic queries

## TRIPOD CHOICE

**Q** As a keen amateur photographer, I'm a bit overwhelmed by the huge selection of tripods that are of different materials and of different designs. I am interested in macro, landscape and indoor photography, but I don't need the most expensive gear. As I don't know which tripod to choose or where to start the selection process, what would be the lightest and sturdiest tripod that also gives access to low ground angles? **Kaisa Niidas**

**A** It's true that there is more to a good-looking tripod than a nice set of legs. If it's a lightweight tripod you want, then choose a carbon-fibre model. They are more expensive than aluminium tripods, but nowhere near as expensive as they used to be and well within the grasp of the enthusiast photographer. Manufacturers such as Giottos ([www.giottos-tripods.co.uk](http://www.giottos-tripods.co.uk)), Manfrotto ([www.manfrotto.co.uk](http://www.manfrotto.co.uk)), Slik ([www.sliktripod.co.uk](http://www.sliktripod.co.uk)) and Velbon ([www.velbon.co.uk](http://www.velbon.co.uk)) all have affordable carbon-fibre models in their range. Manfrotto has a useful tripod calculator on its website. Expect prices to start at around £140. If this is more than your budget allows, an aluminium model will be cheaper. Just pay attention to the tripod's specification and in particular its weight.

For macro photography, a reversible centre column is essential. This allows your camera to be suspended between the tripod legs at ground level, as opposed to perched on top of them. Some columns can also be positioned horizontally as a boom arm. Most non-entry-level tripods do not come with a tripod head, so remember to budget for this in your figures. You'll have to choose between a ball-and-socket and a pan-and-tilt head, the former being lighter and offering quicker, easier positioning, and the latter offering finer control for more accurate positioning.

Other features to look for in a tripod that will be used outdoors include retractable spiked feet for extra grip on muddy surfaces and attachments for shoulder straps to make carrying easier. Some very lightweight models also include a stone bag that can be filled with rocks and suspended from the bottom of the tripod to give it extra stability. **Ian Farrell**

## ADVANTAGES OF FOCUS POINTS

**Q** Could you explain what difference the number of focus points makes to a camera, particularly when using an autofocus mode? Surely, in the end, the camera can only focus in one place regardless of how many it monitors. I note that my Nikon D90 has 11 focus points, while the D700 and D300S both have 51. How does having more improve the performance of a camera? **Steve Wicks**

**A** The more focus points a camera has, the more tightly packed together they are. When tracking moving objects using a wide-area AF mode, this increased density means there is less chance of a moving subject entering a space between AF points and focus lock being lost. Furthermore, focus points often back each other up. Even when only one AF

point is selected, the others around it often back it up, behaving as 'assist points' that improve accuracy. You are right that cameras only focus to one focus distance, but sometimes more than one AF point can find that distance, so it's not unusual to see multiple points light up in the viewfinder.

That said, there is nothing wrong with the AF system in your Nikon D90. The only time you may find it lacking is when tracking moving objects, but there are other ways of shooting this type of subject matter, such as pre-focusing. **Ian Farrell**



## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com) or by post to:

**Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

## FROM THE AP FORUM

### Advice on upgrading

**Ncisan asks** I currently have a Fujifilm FinePix S100FS superzoom camera. Its sensor is a  $\frac{1}{2}$ " Super CCD containing 11.1 million pixels. I like capturing birds and other wildlife, and to be fair this is a cracking camera for that. However, I now want to get an APS-C-type DSLR as I'm beginning to appreciate the improved results a bigger sensor will give me. However, the DSLR I'm considering is the new Pentax K-r, which has only 12.4 million pixels. Is 11 or 12 million pixels too small a leap for me to make? The alternative is the 14.2-million-pixel Sony Alpha 33, but this might be out of my price range. I want to be able to crop in a bit more on my bird shots and will probably only ever print at A4, possibly A3. Will I really benefit from upgrading at all, and if so, would I be better off with the Sony and its bigger resolution?

**Large Format replies** Your Fujifilm S100FS is a fine bridge camera and you should keep in mind the number of lenses that you will need to buy to cover that sort of zoom range with a DSLR. Having said that, you are right to observe that the larger sensor will give you better

### RETRIEVING DATA

**Q** I recently returned from a two-week holiday to Egypt, which is a trip I've dreamed of making ever since I was a child. However, upon my return I discovered that both my memory cards containing approximately 3,000 photos seemed to be corrupt. Could you recommend a reputable data-recovery company to whom I can send the memory cards to see if any of my photos are retrievable? **John Harris**

**A** Before you contact any companies, John, I suggest you try some of the commercially available data recovery software that is out there. If your memory card is a SanDisk Extreme III or IV, then it comes bundled with RescuePRO software, which I've always found to be very good. You can download it from [www.lc-tech.com/rescuepro](http://www.lc-tech.com/rescuepro) and you will need the card serial number to activate it. SanDisk does not offer data-recovery services as a company.

Lexar sells similar Image Rescue software for £34 from [www.lexar.com](http://www.lexar.com), and you might also consider Don't Panic! (visit [www.imagerrecall.com](http://www.imagerrecall.com)) from Image Recall, which costs £25. You can also send your cards to Image Recall and they will attempt to recover the images for you, charging on a sliding scale according to how large the card is.

Other third-party data-recovery companies include Dataquest International (visit [www.retrieverydata.co.uk](http://www.retrieverydata.co.uk) or call 0845 200



## Your questions answered

results, all things being equal. The larger pixels have more light-gathering capacity and will produce less noise in the image. A camera with 12 million pixels will be ample for a decent A3 print, although bird photography does tend to involve some cropping. Even so, an A4 print will appear fine. Look at it this way: to go from an A4 print on your Fujifilm S100FS to an A3 print you need to double the number of pixels to keep the density. A camera with 11 million, 12 million or 14 million pixels will produce prints that will be indistinguishable from one another in real life, so I suggest you don't get hung up on small differences.

**AlexMonro replies** The usual reckoning for print resolution is that you need about 200-300ppi resolution, depending on whether the image is viewed in the hand or on the wall. A camera with 12 million pixels will give you nearly 200ppi for an A3 print, which should be adequate.

However, as Large Format says, the main benefit of a larger APS-C-size sensor is better light-gathering abilities. Under good lighting conditions your Fujifilm S100FS produces great pictures, but if the light falls and you have to raise the ISO sensitivity, you probably start seeing the effects of noise above ISO 400, whereas a DSLR should still give you good quality to ISO 1600 or more. Also, if the light is harsh and contrasty, a larger sensor will have more dynamic range, giving you more chance of capturing the shot without the highlights blowing to pure white and the shadows blocking up to featureless black.

9241) and Rapid Data Recovery (visit [www.rapid-data.net](http://www.rapid-data.net) or call 0800 803 0828). If doing this yourself doesn't work – although I have a hunch that it will – then give these companies a try. **Ian Farrell**

## SHUTTER LIFE

**Q** I am considering upgrading my DSLR to a Canon EOS 7D in the near future, but have some concerns about the effect that shooting HD video clips will have on the life of the shutter. Am I correct in thinking that by shooting a clip of one minute in length at 24fps the camera will essentially have fired the equivalent of 1,440 still images? If so, won't this mean that by shooting extensive amounts of footage on this, or any other DSLR, the life of the camera in terms of maximum number of shutter cycles will be vastly reduced? With a shutter durability of 150,000 cycles the camera should, in theory, last me nearly a decade! **Peter Fenech**

**A** It is not really the time the shutter is open that impacts on its life, but rather the number of times it opens and closes. Opening the shutter to shoot video is only the same as opening it to record a long bulb exposure or compose in Live View mode. Hence, the one-minute clip at 24fps will only cause as much wear and tear as taking one still photograph.

**Ian Farrell**

## f/AQ

## What are t-stops?

In AP 21 August 2010 I wrote in these pages about the origin of f-stops and what they really mean. Many of you were kind enough to write in and say that you had learned something new – that an f-stop is the ratio of the focal length of a lens divided by the physical diameter of the aperture opening.

Shortly before Christmas I found myself in the company of an overly technical (and overly confident) film director who was berating still photographers for using f-stops. 'T-stops are what you should use,' he told his confused audience of DSLR owners. 'F-stops aren't accurate at all from lens to lens.' As much as I wanted him to be talking rubbish, he is right.

The 't' in t-stop stands for transmission, and their use attempts to compensate for the small amount of light that is lost through absorption or reflection by the glass elements inside every lens. However, because every lens is different in design, no two lenses transmit exactly the same amount of light for any given f-stop. For example, a Leica 50mm f/1.4, a Nikon 70-200mm f/2.8 and a Sigma 18-55mm f/2.8 lens, all set at f/8, will deliver images of slightly different brightness. Yet if these lenses were equipped with t-stops instead of f-stops, this wouldn't be a problem. You can work out a t-stop by measuring the light transmitted through a lens and compensating for any loss, so you will get perfect lens-to-lens consistency.

But if this is the case, and f-stops are this inaccurate, why don't still camera manufacturers use t-stops instead? The reason f-stops are still used is, first, because modern lens designs and coatings have minimised light losses to a very small level, and second, because DSLRs have meters that are behind the lens, and therefore take account of these differences when metering. Those using separate handheld meters may notice some (small) exposure differences between lenses.

In the movie industry, t-stops are used because any slight exposure differences between camera angles are noticeable when shots are edited together, and the costs of reshooting can be enormous. Yet for normal everyday still photography, thankfully, we can all sit back and not worry.

**Ian Farrell**

# In next week's AP

## On sale Tuesday 1 February



ON TEST

## PANASONIC LUMIX DMC-GH2

Can a new 16.05MP sensor, contrast AF system and touchscreen create the ultimate Micro Four Thirds camera? **Richard Sibley** finds out

APOY

## Amateur Photographer OF THE YEAR COMPETITION

We launch this year's competition with the Trees, forests and woodlands round, and Canon prizes worth more than £1,990

LOW CONTRAST

## MISTY LANDSCAPES

**Ian Webb** tells **Gemma Padley** how he shoots his magical, misty landscape compositions to capture colour and tone

TECHNIQUE

## GET THE LOOK

Give your digital photos the Polaroid look. **Tim Coleman** explains how

PORTFOLIO

## INTRODUCING MAT

We take a look at the photography of AP's new Deputy and Technical Editor, **Mat Gallagher**







## DATAFILE

Sensor  
14.1 million pixels  
Lens  
5x optical zoom (28-140mm)  
Video  
720p HD video mode  
LCD  
3in, 460,000-dot touchscreen  
Sensitivity  
ISO 80-3200  
(ISO 6400 at 3MP)  
Street price  
Around £350

### Tim Coleman finds out how the Nikon Coolpix S1100pj builds on its predecessor, the groundbreaking, projector-wielding S1000pj

**NIKON** wowed us when it introduced the Coolpix S1000pj, which was the first camera to include a built-in projector. A year on, with other manufacturers apparently uninterested in offering such a feature, its successor, the Coolpix S1100pj, remains one of a kind. During this time there have been clear and further steps towards image sharing through Wi-Fi and social networking, which suggests that this is the way we will display images direct from a camera in the future. However, the fact that Nikon has persisted with its pj compact camera series implies that the

company considers projection to be a viable alternative for image sharing.

We found that packing two technologies into such a small device as the original S1000pj had its inevitable downsides, but Nikon has evidently taken stock of feedback about this model and made changes across the board in functionality and projector, video and image quality. Also, with an initial RRP lower than that of its predecessor (despite the rise in VAT), it seems the S1100pj is a reasonable and viable camera and projector option.

#### THE CAMERA

The Coolpix S1100pj has a similar feel to the earlier S1000pj, with only minor changes to the design, size and weight. It remains in essence a point-and-shoot camera, offering only auto controls for exposure, although  $\pm 2\text{EV}$  exposure compensation, white balance and ISO can be manually selected.

With a new 14.1MP sensor, the S1100pj offers an extra two million pixels over its predecessor but, while it packs more photosites onto the same size sensor, image quality has not been compromised. However, it has not been improved, either, and at best remains satisfactory. Images are very noisy at ISO 1600 and above, so the camera is best used in daylight at lower sensitivities. In brighter daylight, images show pleasing tone. Crisper videos are possible with the improved 720p HD video introduced into the S1100pj and, handily, the zoom function

can be used while filming. There is also a built-in video light for low-light shooting.

Not only is the screen larger in this model at 3in, and boasts a higher 460,000-dot resolution, but it is also a touchscreen. Through this, Nikon has been able to make the camera's operation much more intuitive in playback and shooting mode. The company has also introduced some new digital effects, including a basic paint tool for handwriting messages on images, and when combined with the projector they provide many fun and creative possibilities.

#### THE PROJECTOR

It is the projector that is the S1100pj's main point of interest. I really enjoyed taking an image and instantly projecting it large on a wall to view with friends and family, who also found it great fun.

At 14 lumens, the S1100pj's projector is 40% brighter than that of its predecessor. An increase in brightness and resolution for moving and still images means the maximum projection size is up to 47in across the diagonal – not a vast change, but a welcome improvement. However, the larger the image is displayed, the darker and less vibrant it becomes, so the space in which you can effectively use the projector remains limited, as before, to a darkened front room or office space. Manual focus is controlled by a new wheel on the top of the body, but the tilt function on the base is fiddly.

Whereas the S1000pj is limited to projecting images, the S1100pj can project computer files via a wired connection. This makes it a more versatile device as it can also be used for presentations. Images can be viewed by finger touch on the screen or by the included remote control, which is handy for slideshows and presentations.

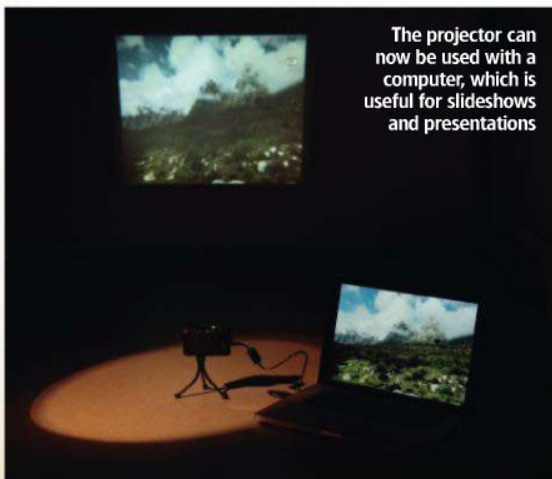
It is a little disappointing, however, that the battery life remains the same, at one hour when using the projector. **AP**

## Verdict

**NIKON** has made improvements in key areas on the Coolpix S1100pj, although not significantly enough for my liking in image quality and light output. The touchscreen function makes for much more intuitive operation, and I hope Nikon persists because the potential is there for an extremely useful device. A slightly larger body would be an acceptable compromise to provide a greater light output and image quality.



The projector can now be used with a computer, which is useful for slideshows and presentations



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# AP buyers' guide to...

# Pocket projectors

For an alternative pocket-sized projector to Nikon's Coolpix S1100pj, try a pico projector. **Tim Coleman** takes a look at some of the best on the market

**THROUGH** their small size, compatibility with photos and videos, as well as Windows and Mac applications for presentations, pico projectors offer clear benefits for photographers and professionals on the move. While there are inevitable compromises in the level of brightness and general projection quality compared with larger projectors, the LED technology in pico projectors is constantly being developed to produce improved image quality. Here are just three of the options available...



## Ben Q Joybee GP1

[www.benq.co.uk](http://www.benq.co.uk)

**FOR ITS** compact size and weight, the GP1's brightness of 100 lumens is not to be sniffed at. This is packed into a stylish, glossy, two-tone black and white body. Its focus wheel and lens are recessed to prevent knocks while the main menu is accessed via the touch-sensitive, illuminated navigation buttons. Supported connectivity includes a digital camera, laptop, USB flash drive and DVD player. Stand-out features include auto keystone and a wall colour correction for up to five colours, including blue and light yellow. A slimline connector adapter is included, which can be used with VGA and RCA, as well as an optional iPhone/iPod dock. Unfortunately, the GP1 (like the Samsung SP-P410M) is powered by mains only, and the included power adapter is almost the same size as the unit.

## 3M MPro150

[www.3m.com](http://www.3m.com)

**SIMILAR** in size to a compact camera such as the Nikon Coolpix S1100pj, the MPro150 is the smallest but least bright of the three models here. A navigation wheel is used to scroll through the menu for any imported photo and video files and supported applications such as Microsoft Office and Adobe PDF. Ports include a Micro SD, Micro USB, VGA and 3.5mm mini-jack for headphones. A 1.5-hour battery life and 1GB internal memory enables cable-free projection. Included with the projector is a bendy mini tripod, attached via the tripod bush.

Although the MPro150 is currently the company's top-spec pocket projector, the MP180 (around £340) will take on that mantle when it comes out in February. It is fractionally larger, but is twice as bright, web-enabled via Wi-Fi and controlled through a touchscreen.

## Samsung SP-P410M

[www.samsung.com/uk](http://www.samsung.com/uk)

**MEASURING** 148x66x146mm, the SP-P410M is the largest of the three pico projectors in this round-up, but still small enough to fit in the hand, a large jacket pocket or in a bag along with a laptop. The black glossy finish sports touch-sensitive light-up controls, while the projector lens is protected by a sliding cover. The SP-P410M is also the brightest of the three options here, projecting at 170 lumens. This is achieved using DLP (digital light processing) technology, which packs more lights into the LED light source.

Samsung's truly pocket-sized option is the H03 (around £230), with dimensions of 70x27.5x70mm (when battery is removed for use with mains power supply). It has lamp output of 30 lumens and sports a black finish with a brushed metal-effect top.

## DATAFILE

ANSI lumen	100
Contrast ratio	2000:1
Native resolution	858x600 pixels
Throw ratio	1.92:1
Diagonal projection size	15-80in
Speaker	2 watt x1
Dimensions	136x54x120mm
Weight	640g
Connectivity	VGA, RCA, USB, mini jack
Power source	Mains only
Street price	Around £300
Included accessories	Carry case

## DATAFILE

ANSI lumen	15
Contrast ratio	200:1
Native resolution	VGA 640x480 pixels
Throw ratio	N/A
Diagonal projection size	8-50in
Speaker	0.5 watt x2
Dimensions	125x24x60mm
Weight	158g
Connectivity	PC, RCA, USB, mini jack
Power source	Battery only
Street price	Around £280
Included accessories	Tripod, carry case

## DATAFILE

ANSI lumen	170
Contrast ratio	1000:1
Native resolution	SVGA 800x600 pixels
Throw ratio	1.72:1
Diagonal projection size	20-80in
Speaker	2 watt x1
Dimensions	148x66x146mm
Weight	950g
Connectivity	PC, RCA, USB, mini jack
Power source	Mains only
Street price	Around £390
Included accessories	Carry case



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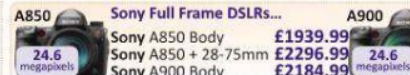
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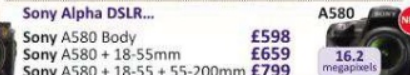
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18.0 megapixels  
8.0 fps  
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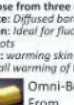
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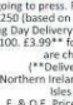
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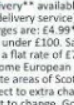
Flash Kit £50

Flash Kit



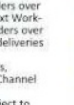
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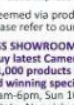
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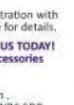
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	Speedlite Transmitter ST-E2 <b>£179.99</b>	DCC-65 Leather Case (G11) <b>See Web</b>
Wireless Flash Transmitters	Remotes	
WFT-E1 (EOS 1Ds II) <b>£999.99</b>	RC-6 (EOS 500D, 550D) <b>£16.99</b>	DCC-66 Soft Case (A530/A540) <b>£23.00</b>
WFT-E2 (EOS 1D Mk II) <b>£699.99</b>	RS-60E3 (EOS 400D, 450D) <b>£24.99</b>	DCC-68 Soft Case (A1000 IS) <b>£6.99</b>
WFT-E2 Mark II (EOS 1D Mk IV) <b>£629.99</b>	RS-80N3 (40D, 50D, 1D III 10D) <b>£44.99</b>	DCC-600 Soft Case (G7/G9) <b>£23.00</b>
WFT-E3 (EOS 40D) <b>£769.99</b>	LC-80N3 (50D, 5D, 1D III 10D) <b>£119.99</b>	DCC-660 Soft Case (G11) <b>£23.00</b>
WFT-E4 (EOS 5D Mk II) <b>£749.99</b>	TC-S Wireless Controller Set <b>£334.99</b>	DCC-700 Soft Case (A650 IS) <b>£23.00</b>
WFT-E4 Mark II (EOS 5D Mk II) <b>£999.99</b>		DCC-800 Soft Case (SX10 IS) <b>£27.00</b>
WFT-E5B (EOS 7D) <b>£449.99</b>		DCC-1400 Soft Case (590) <b>£23.00</b>
Batteries		
NB 2LH (G7, EOS 350D, 400D) <b>£70.00</b>	WP DC28 (PowerShot G10) <b>£169.99</b>	SC-DC65A Black Case (G11) <b>£75.00</b>
NB 6L (for Digital IXUS 85 IS) <b>£43.00</b>	WP DC29 (IXUS 95 IS) <b>£179.99</b>	SC-DC65A Brown Case (G11) <b>£49.99</b>
NB 7L (for Powershot G10) <b>£43.00</b>	WP DC32 (IXUS 110 IS) <b>£169.99</b>	
NB 9L (for IXUS 1000 HS) <b>£175.00</b>	WP DC33 (IXUS 120 IS) <b>£175.00</b>	
BP 511A (GG-300, 40D, 50D, 55D) <b>£79.99</b>	WP DC35 (PowerShot S90) <b>£175.00</b>	
LP E4 (for EOS 1D/1D Mk II) <b>£124.00</b>		
LP E5 (EOS 450D / 500D) <b>£44.99</b>		
LP E6 (for 60D / 7D / 5D Mk II) <b>£69.99</b>		
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- 6 fps continuous shooting
- D-Movie - full HD (1920 x 1080) movie clips

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D7000 Body SRP £1,099.99 | D7000 + 18-105mm VR SRP £1,299.99

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#### D300s

- 12.3 megapixel DX format CMOS image sensor
- 7 fps continuous shooting
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- ISO 200-3200 extendable up to ISO 6400
- D-Movie with stereo microphone terminal
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**2 YEAR WARRANTY**

**Body Price £999.99 +18-200 VR II £1,524.98**

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Kata DR-465 DPS Rucksack	£38.95	Nikon SB-900 Speedlight	£324.99*

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CS-S22 Black Case for S8000	£14.99*
CS-IP03 case for P80	£9.99
CS-IP06 case for P90 / P100	£9.99
CS-IP06 case for P7000	£19.99
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CF-DC2 semi soft case for D5000	£41.99
CF-D200 semi soft case for D300	£59.99

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MB-D11 (D7000)	£279.99

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Capture NX2	£149.99

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EN-EL3e (D300/D200/D80/D700)	£50.00
EN-EL14 (D3100)	£40.99
EN-EL15 (D7000)	£70.99
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- Sensor shake system
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21mm f/3.2 DA ED IF SMC Ltd	£446.99	77mm f/1.8 SMC DA Limited (Bk)	£795.99	18-55mm f/3.5-5.6 DA AL VR	£168.99
31mm f/1.8 FA SMC Limited	£1,091.99	100mm f/2.8 D FA Macro VR	£561.99	18-55mm DA AL VR (Unboxed)	£60.99
35mm f/2.8 SMC Limited	£408.99	200mm f/2.8 SMC DA* ED IF SMC	£774.99	18-135mm f/3.5-5.6 SMC DA VR	£612.99
35mm f/2.4 SMC DA AL	£152.99	300mm f/4 SMC DA* ED IF SMC	£968.99	50-135mm f/2.8 ED IF SMC DA*	£898.99
40mm f/2.8 DA SMC Limited	£345.99	10-17mm SMC f/3.5-4.5 DA ED IF	£437.99	50-200mm f/4-5.6	£91.99
43mm f/1.9 SMC FA Limited (Bk)	£692.99	17-70mm SMC DA f/4 AL IF SMC	£510.99	50-200mm f/4-5.6 ED VR	£101.99
50mm f/1.4 SMC FA	£326.99	16-45mm f/4 ED AL SMC	£234.99	55-300mm f/4-5.8	£285.99
50mm f/2.8 MACRO DFA SMC	£428.99	16-50mm f/2.8 ED AL IF SMC DA*	£734.99	60-250mm f/4.0 ED (IF) SMC	£1,100.99

#### COMPACT D-SLR

##### Nikon D3100

Stunningly simple-to-use DX-format SLR with 14.2 megapixel CMOS image sensor. Guide Mode, & full HD D-Movie.

Body Price £389.99	
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Nikon EN-EL14 Battery	See Web

#### COMPACT D-SLR

##### Nikon D5000

A powerful and versatile SLR camera that delivers superb still images & high definition D-movie clips with sound.

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D5000 + 18-55mm VR	£484.99
Nikon CF-DC2 Semi Soft Case	£40.99
Nikon EN-EL9a Battery	£39.99

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The D90 fuses technology from Nikon's flagship DSLRs with an array of functions to help you achieve superior results.

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D90 + 18-105mm VR	£758.99
Nikon CF-D80 Semi Soft Case	£46.99
Nikon EN-EL3e Battery	£50.00

#### FULL FRAME D-SLR

##### Nikon D700

The D700 incorporates groundbreaking technologies and performance into a discretely-sized body.

Body Price £1,679.99	
D700 + 105mm VR Micro	£2,286.99
D700 + 14-24mm f/2.8 ED	£2,959.99
Nikon EN-EL3e Battery	£50.00

#### FULL FRAME D-SLR

##### Nikon D3s

FX format professional SLR with a highly sensitive 12.1 megapixel CMOS sensor. Redraw Your Boundaries

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D3s + 24-70mm f/2.8 ED	£4,579.99
D3s + SanDisk 16GB Ext. Pro	£3,572.99
Nikon EN-EL4a Battery	£100.00

#### FULL FRAME D-SLR

##### Nikon D3x

The D3x redefines high resolution SLR photography, whether you shoot in the studio or out on location.

Body Price £4,999.99	
D3x + 24-70mm f/2.8 ED	£6,169.99
D3x + 14-24mm f/2.8 ED	£6,249.99
Nikon EN-EL4a Battery	£100.00

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AF-D 14mm f/2.8D	£1,249.99	PC-E 85mm f/2.8D ED Nikkor	£1,419.99	AF-S DX 18-55mm VR (white box)	£99.99
AF-D 16mm f/2.8D Fisheye	£614.99	AF-DC 105mm f/2.8 Micro	£809.99	AF-S 18-105mm f/3.5-5.6G VR	£179.99
AF-D 20mm f/2.8	£469.99	AF-D 135mm f/2.0D	£99.99	AF-S 18-105mm VR (white box)	£179.99
AF-D 24mm f/2.8D	£344.99	AF-D 180mm f/2.8 IF ED	£634.99	AF-S 18-200mm f/3.5-5.6G VR II	£524.99
AF-S 24mm f/1.4G ED Nikkor	£1,649.00	AF-D 200mm f/4D IF ED	£1,149.99	AF-S 24-70mm f/2.8G ED	£1,209.99
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AF-D 28mm f/2.8	£229.99	AF-S 200mm f/2G ED VR II	£4,499.99	AF-S 24-120mm f/4G ED VR	£899.99
AF-S 28mm f/1.4G	£1,649.99	AF-S 300mm f/2.8G ED VR II	£6,749.99	AF-S 28-300mm f/3.5-5.6G VR	£758.00
35mm f/2 AF Nikkor D	£259.99	AF-S 300mm f/4D IF-ED	£969.99	AF-S 55-200mm f/4-5.6G DX	£209.99
35mm f/1.8 AF-S DX Lens	£169.99	AF-S 400mm f/2.8G ED VR	£6,749.99	AF-S 55-200mm f/4-5.6G VR II	£169.99
PC-E 45mm f/2.8D ED Micro	£1,419.99	AF-S 500mm f/4G ED VR	£5,899.99	AF-S 55-300mm f/4.5-5.6G VR	£279.99
AF 50mm f/1.4D	£239.99	AF-S 600mm f/4G ED VR	£7,199.99	AF-S 70-200mm f/2.8G VR II	£1,569.99
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- 12.3 Megapixels
- Iconic style that fits in your jacket pocket
- Easy setting adjustment with the Live Wheel
- HD Movie & HDMI Control
- 3.0" LCD Screen
- Compact design in 4 different colours

##### E-PL1

- New Generation System Camera.
- 12.3 Megapixels
- Built in IS
- HD Movie
- 2.7" LCD Screen

##### E-P2

- Not a compact. Not an SLR. It's a PEN.
- 12.3 Megapixels
- Built in IS
- HD Movie
- 3.0" LCD Screen

- 8mm f/3.5 ED Fisheye
- 15mm f/2.8 Pancake
- 35mm f/3.5 Macro
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- 150mm f/2.0 ED
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- 11-22mm f/2.8-3.5
- 12-60mm f/2.8-4.0 SWD
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E-PL1 + 14-42mm	£379.00
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- Solid proof and dust proof. This tool will satisfy the most stringent demands of D-SLR photography.

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- Small body & innovative features
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+ 14-42	£499.99

##### Olympus SP-600UZ

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- HD Video Mode

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# Panasonic

## Panasonic G2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

Among the many innovative technologies & features available on the Lumix G2, the 3.0" Free-Angle Touch-Control LCD is certain to give you the creative freedom to capture stunning photos & HD movies.

**Our Price £449.99**

## Panasonic GF2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

The new DMC-GF2 is reduced approx. 19% in size and approx. 7% in weight compared with the GF1. This model is equipped with a built-in flash and has a chassis made of aluminium giving the camera an impression design.

**NEW & NOW IN STOCK!**

**See web for details**

## Panasonic GH2 + 14-140mm O.I.S



Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

The brand new Lumix GH2 features Full HD movie recording, a downsized body, and a high speed shooting mode capable of shooting at 40 fps (in 4 MP recording mode).

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### DMC-G10 + 14-42mm

Compact 10.0 Megapixel camera with interchangeable lenses recording HD Movie



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### DMC-GH1

Compact 12.1 Megapixel camera with interchangeable lenses recording HD Movie



**Red Only £299.99**

G10 + 14-42 + DMW-BLB13 Batt. GH1 + 14-140 + DMW-MS1 Mic.  
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Compact 12.1 Megapixel camera 25mm Wide-angle 12x Optical Zoom



**Only £189.99**

TZ8 + Panasonic 4GB SD Card  
**Only £215.98\***

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12x Optical Zoom Camera with AVCHD Lite Movie Recording featuring GPS



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TZ10 + Panasonic 8GB SD Card  
**Only £259.98\***

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The Ultimate Hybrid Stylish Digital Camera with 1920x1080 Full HD Movie Recording



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 SRP £438.99  
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 Our Price only £9.99  
 SRP £81.99  
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 SRP £147.99

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 • Up to 7fps  
 • Full HD 1080i Video  
**IN STOCK!!**  
 Body SRP £529.00  
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 • 16.2 megapixels  
 • Up to 10fps  
 • Full HD 1080i Video  
**IN STOCK!!**  
 Body SRP £669.99  
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**α580**  
 • 16.2 megapixels  
 • 7fps  
 • Full HD 1080i Video  
**IN STOCK!!**  
 Body SRP £649.99  
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**NEX-3**  
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 • MPEG4 720p video  
 • Sweep Panorama  
 • 3.0" Tilt-angle LCD  
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 • Sweep Panorama  
 • 3.0" Tilt-angle LCD  
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 • SteadyShot INSIDE  
 • 3.0" LCD Screen  
**LOW PRICE!**  
 + 18-55mm £469.00  
 SRP £799.00  
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 SRP £249.99

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 With a 24mm wide angle lens and 15x Optical Zoom you can go deeper & wider



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 WB-650 + 4GB SD Card  
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## EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T001 Colour	<del>£26.99</del> 65ml	<del>£3.99</del> 70ml, 3 for <del>£10.99</del>	Photo 1200
T007 Black	<del>£22.99</del> 16ml	<del>£3.99</del> 20ml, 3 for <del>£10.99</del>	Photo 790, 870, 890, 895, 900, 915, 1200
T008 Colour	<del>£18.99</del> 46ml	<del>£4.99</del> 50ml, 3 for <del>£13.99</del>	Photo 790, 870, 890, 895, 915
T009 Black	<del>£26.99</del> 66ml	<del>£4.99</del> 70ml, 3 for <del>£13.99</del>	Photo 900, 1270, 1290
T026 Black	<del>£19.99</del> 16ml	<del>£3.99</del> 20ml, 3 for <del>£10.99</del>	Photo 810, 830, 830u, 925, 935
T027 Colour	<del>£22.99</del> 46ml	<del>£4.99</del> 50ml, 3 for <del>£13.99</del>	C42, C44, C46
T036 Black	<del>£9.99</del> 10ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	C62, CX3200
T037 Colour	<del>£11.99</del> 25ml	<del>£4.99</del> 31ml, 3 for <del>£13.99</del>	
T040 Black	<del>£19.99</del> 17ml	<del>£4.99</del> 20ml, 3 for <del>£10.99</del>	
T041 Colour	<del>£19.99</del> 37ml	<del>£4.99</del> 46ml, 3 for <del>£13.99</del>	
T050 Black	<del>£19.99</del> 15ml	<del>£2.99</del> 16ml, 3 for <del>£7.99</del>	440, 460, 660, Photo 700, 750, 1200
T051 Black	<del>£19.99</del> 24ml	<del>£2.99</del> 26ml, 3 for <del>£7.99</del>	740, 760, 800, 850, 860, 1160
T052 Colour	<del>£19.99</del> 35ml	<del>£3.99</del> 30ml, 3 for <del>£10.99</del>	440, 640, 660, 740, 760, 1160
T053 Colour	<del>£19.99</del> 43ml	<del>£3.99</del> 48ml, 3 for <del>£10.99</del>	Photo 700, 750
T0331-336 Set of 7	<del>£102.99</del>	<del>£29.99</del> 3 sets for <del>£87.99</del>	Photo 950, 960
T0331/2/3, each	<del>£14.99</del> 17ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	Photo 2100
T0334/5/6, each	<del>£14.99</del> 17ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	
T0341-347 Set of 7	<del>£119.99</del>	Not Available.	
T0341/8, each	<del>£14.99</del> 17ml	Not Available.	
T0342/3/4, each	<del>£17.99</del> 17ml	Not Available.	
T0345/6/7, each	<del>£17.99</del> 17ml	Not Available.	
T0441-454 Set of 4	<del>£42.99</del>	<del>£14.99</del> 3 sets for <del>£42.99</del>	C64, C66, C68, C66
T0441 Black	<del>£17.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	CX3600/3650, CX6400, CX6800
T0452/3/4, each	<del>£9.99</del> 4ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	R200, R220, R300, R320, R340
T0481-486 Set of 6	<del>£64.99</del>	<del>£19.99</del> 3 sets for <del>£56.99</del>	RX300, RX600, RX820, RX640
T0481/2/3, each	<del>£14.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	Photo R800, R1800
T0484/5/6, each	<del>£14.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0540-549 Set of 8	<del>£102.99</del>	<del>£35.99</del> 3 sets for <del>£99.99</del>	
T0540 Gloss	<del>£7.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£13.99</del>	Photo R240, R245
T0541/2/3/4, each	<del>£13.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	RX420, RX425, RX520, RX525
T0547/8/9, each	<del>£13.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	Photo R2400
T0551-554 Set of 4	<del>£32.99</del>	<del>£14.99</del> 3 sets for <del>£42.99</del>	
T0551 Black	<del>£8.99</del> 4ml	<del>£4.99</del> 21ml, 3 for <del>£10.99</del>	D68, D88
T0552/3/4, each	<del>£8.99</del> 4ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	DX3800/3850, DX4200/4250, DX4800/4850
T0591-599 Set of 8	<del>£94.99</del>	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0591/2/3, each	<del>£11.99</del> 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0594/5/6, each	<del>£11.99</del> 13ml	Check Website.	DX4000/4400/5000/6000/7000/7400/8400/9400
T0597/8/9, each	<del>£11.99</del> 13ml	Check Website.	Photo 1400
T0611-614 Set of 4	<del>£32.99</del>	<del>£14.99</del> 3 sets for <del>£42.99</del>	
T0611 Black	<del>£8.99</del> 4ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	
T0612/3/4, each	<del>£8.99</del> 4ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0711-714 Set of 4	<del>£32.99</del>	<del>£14.99</del> 3 sets for <del>£42.99</del>	
T0711 Black	<del>£8.99</del> 7.4ml	<del>£4.99</del> 13ml, 3 for <del>£13.99</del>	
T0712/3/4, each	<del>£8.99</del> 7.4ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	
T0791-796 Set of 6	<del>£69.99</del>	Check Website.	
T0791/2/3, each	<del>£11.99</del> 10ml	Check Website.	
T0794/5/6, each	<del>£11.99</del> 10ml	Check Website.	
T0801-806 Set of 6	<del>£49.99</del>	<del>£19.99</del> 3 sets for <del>£57.99</del>	Photo P50, P265, P285, R360
T0801/2/3, each	<del>£8.99</del> 7.4ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	RX460, RX585, RX685
T0804/5/6, each	<del>£8.99</del> 7.4ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	PX650, PX700/710W, PX800/810W
T0870-879 Set of 8	<del>£76.99</del>	Check Website.	Photo R1900
T0870 Gloss	<del>£7.99</del> 11.4ml	Check Website.	
T0871/2/3/4, each	<del>£9.99</del> 11.4ml	Check Website.	
T0877/8/9, each	<del>£9.99</del> 11.4ml	Check Website.	
T0961-969 Set of 8	<del>£78.99</del>	Not Available.	Photo R2880
T0961/2/3, each	<del>£9.99</del> 11.4ml	Not Available.	
T0964/5/6, each	<del>£9.99</del> 11.4ml	Not Available.	
T0967/8/9, each	<del>£9.99</del> 11.4ml	Not Available.	
T1281-4 Set of 4	<del>£24.99</del>	Not Available.	S22, SX125, SX420W/425W, BX305F
T1291-4 Set of 4	<del>£37.99</del>	Not Available.	SX420W/425W/525W/620W, BX305F/320W
T5591-6 Set of 6	<del>£64.99</del>	Not Available.	Photo RX700

Please call or check our website if you cannot find cartridges for your printer.

### WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£44.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/6057/6058/6059/6060/6061/6062/6063/6064/6065/6066/6067/6068/6069 110ml	£44.99
T6061/6062/6063/6064/6065/6066/6067/6068/6069/6070/6071/6072/6073/6074/6075/6076/6077/6078/6079 220ml	£69.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/6023/6024/6025/6026/6027/6028/6029/6030/6031/6032/6033/6034/6035/6036/6037/6038/6039 110ml	£44.99
T6031/6032/6033/6034/6035/6036/6037/6038/6039 220ml	£69.99

Please call or check our website for further details

E&OE. Prices may be subject to change, but hopefully not!

#### Canon Compatibles

BC13e Black 26ml	£2.99
BC16 B/C/M/Y 15ml	£2.99
BC16 PC/PM/R/G 15ml	£2.99
PG15 Black 29ml	£5.99
CL18 Black 15ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£4.99
PG1520 Black 19ml	£5.99
CL1521 B/C/M/Y/GY 9ml	£4.99
BC110 Black (3 pack)	£4.99
BC115 Black (2 pack)	£4.99
BC115 Colour (2 pack)	£5.99
BC124 Black 9ml	£1.99
BC124 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 12ml	£13.99
PG50 Black 28ml	£12.99
CL38 Colour 12ml	£12.99
CL40 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99

#### HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.78 Colour 36ml	£9.99
No.88L B/C/M/Y each	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 B/C/M/Y/PC/PM each	£4.99
No.363 Set of 6	£24.99

#### Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£10.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

#### Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.32 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
No.44 Black	£18.99
No.100XL Black	£18.99
No.100 Black	£12.99
No.100 Cyan / Mag / Yellow	£7.99

Many more in stock!

#### Brother Compatibles

LC900 Black	£3.99
LC900 CM/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 CM/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 CM/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3.99
LC985 CM/Y	£2.99
LC985 Set of 4	£11.99

Brother originals also in stock!

#### Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£11.99
ESP Black & Colour Ink	£17.99

Many more in stock!

### PHOTOGRAPHIC PAPERS



As an Ilford Pro Centre, we stock the complete range of Ilford photographic papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

Limited Edition Selection Pack, 60 sheets	£29.95
Smooth Gloss 290g, 6x4, 100 sheets	£17.95
Smooth Gloss 290g, 7x5, 100 sheets	£23.95
Smooth Gloss 290g, A4, 25 sheets	£12.95
Smooth Gloss 290g, A4, 100 sheets	£39.95
Smooth Gloss 290g, A3, 25 sheets	£27.95
Smooth Gloss 290g, A3+, 25 sheets	£29.95
Smooth Pearl 290g, 6x4, 100 sheets	£17.95
Smooth Pearl 290g, 7x5, 100 sheets	£23.95
Smooth Pearl 290g, A4, 25 sheets	£12.95
Smooth Pearl 290g, A4, 100 sheets	£39.95
Smooth Pearl 290g, A3, 25 sheets	£27.95
Smooth Pearl 290g, A3+, 25 sheets	£29.95
Gold Fibre Silk 310g, A4, 50 sheets	£36.95
Gold Fibre Silk 310g, A3+, 50 sheets	£79.95
Heavyweight Matt 200g, A4, 50 sheets	£12.95
Smooth Fine Art 190g, A3+, 10 sheets	£12.95
Smooth Fine Art 190g, A4, 25 sheets	£29.95
Smooth Lustre Duo 280g, A4, 25 sheets	£14.95
Smooth Lustre Duo 280g, A3+, 25 sheets	£39.95

ICC profiles available for all Ilford papers



As a PermaJet Premier Stockist, we supply the ENTIRE PermaJet range, including Baryta, Smooth and Textured Fine Art and Canvas. Below is just a selection.

Sample Pack 30 sheets, 21 different papers!	£14.95
NEW Ultra Pearl 295g, A4, 25 sheets	£12.95
Digital Gloss or Oyster 271g, 6x4, 50 sheets	£7.95
Digital Gloss or Oyster 271g, 7x5, 50 sheets	£10.95
Digital Gloss or Oyster 271g, A4, 50 sheets	£19.95
Digital Gloss or Oyster 271g, A3, 25 sheets	£21.95
Digital Gloss or Oyster 271g, A3+, 25 sheets	£29.95
Double Sided Oyster 285g, A4, 25 sheets	£26.95
Matt Proofing 160g, A4, 150 sheets	£19.95
Matt Plus 240g, A4, 25 sheets	£9.95
Matt Double Sided 250g, A4, 100 sheets	£21.95
Baryta Fibre Base Gloss 295g, A4, 25 sheets	£28.95
Baryta Fibre Base Royal 271g, A4, 25 sheets	£28.95
Smooth Fine Art Portfolio 200g, A4, 25 sheets	£19.95
Textured Fine Art Portrait 300g, A4, 25 sheets	£26.95
Textured Fine Art Artist 271g, A4, 25 sheets	£19.95
Textured Fine Art Parchment 285g, A4, 25 sheets	£21.95
Canvas Artistic 400g, A4, 10 sheets	£14.95

ICC profiles available for all PermaJet papers



As an Official Fotospeed Stockist, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Sample Pack 14 sheets, 7 different papers!	£9.95
Pigment Friendly Gloss 270g, A4, 50 +15 FREE	£19.95
Pigment Friendly Lustre 270g, A4, 50 +15 FREE	£19.95
Pigment Friendly Satin 270g, A4, 50 +15 FREE	£19.95
Pigment Friendly Matt Duo 200g, A4, 100 sheets	£17.95
Platinum Gloss 290g, A4, 20 sheets	£22.95
Platinum Lustre 270g, A4, 20 sheets	£19.95
NT Natural Textured 315g, A4, 20 sheets	£17.95
NST Natural Soft Textured 315g, A4, 20 sheets	£1



# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our showroom: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.  
**01926 339977** [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



## Premier Ink & Photographic

### MEMORY

#### SanDisk COMPACT FLASH

**SanDisk Ultra 30MB/s**

2GB 15MB/s	£16.53	£10.39
4GB 30MB/s	£21.76	£13.79
8GB 30MB/s	£36.12	£22.99
16GB 30MB/s	£70.06	£44.39

**SanDisk Extreme 60MB/s**

8GB 30MB/s	£67.02	£37.49
16GB 30MB/s	£116.19	£69.99
32GB 30MB/s	£208.99	£139.99

**SanDisk Extreme PRO 90MB/s**

16GB 30MB/s	£246.72	£129.99
32GB 30MB/s	£384.27	£249.99
64GB 30MB/s	£749.58	£479.99

#### SECURE DIGITAL

**SanDisk Blue C2: 5MB/s**

2GB 5MB/s	£8.27	£5.49
4GB 5MB/s	£12.41	£6.79
8GB 5MB/s	£21.10	£12.49
16GB 5MB/s	£39.39	£24.99

**SanDisk Ultra C4: 15MB/s**

2GB 15MB/s	£9.57	£5.99
4GB 15MB/s	£15.66	£8.19
8GB 15MB/s	£27.85	£14.79
16GB 15MB/s	£57.22	£29.29

**SanDisk Extreme HD Video C6: 20MB/s**

4GB 20MB/s	£21.39	£12.99
8GB 20MB/s	£37.42	£21.29
16GB 20MB/s	£72.82	£41.59

**SanDisk Extreme C10: 30MB/s**

4GB 30MB/s	£31.55	£21.79
8GB 30MB/s	£64.84	£31.99
16GB 30MB/s	£149.58	£67.79
32GB 30MB/s	£492.57	£132.79

### BATTERIES

#### Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumack. All batteries come with a 2 year guarantee.

**NP-11L for Canon** £9.99

**NP-21LH for Canon** £9.99

**NP-3L for Canon** £9.99

**NP-4L for Canon** £9.99

**NP-5L for Canon** £9.99

**NP-6L for Canon** £9.99

**NP-7L for Canon** £9.99

**NP-8L for Canon** £9.99

**NP-9L for Canon** £9.99

**BP-511 for Canon** £12.99

**LP-E5 for Canon** £9.99

**LP-E6 for Canon** £29.99

**LP-E8 for Canon** £15.99

**NP40 for Fuji** £9.99

**NP45 for Fuji** £9.99

**NP50 for Fuji** £9.99

**NP60 for Fuji** £9.99

**NP80 for Fuji** £9.99

**NP140 for Fuji** £12.99

**NP150 for Fuji** £14.99

**NP200 for Minolta** £12.99

**NP400 for Minolta** £12.99

**EN-EL1 for Nikon** £9.99

**EN-EL2 for Nikon** £9.99

**EN-EL3/3A for Nikon** £9.99

**EN-EL3E for Nikon** £15.99

**EN-EL5 for Nikon** £9.99

**EN-EL8 for Nikon** £9.99

**EN-EL9 for Nikon** £12.99

**EN-EL10 for Nikon** £9.99

**EN-EL11 for Nikon** £9.99

**EN-EL12 for Nikon** £9.99

**EN-EL14 for Nikon** £9.99

**EN-EL15 for Nikon** £9.99

**LI10B/12B for Olympus** £9.99

**LI40B/42B for Olympus** £9.99

**LI50B for Olympus** £9.99

**BLM-1 for Olympus** £12.99

**BLS-1 for Olympus** £12.99

**CGA-S005 for Panasonic** £9.99

**CGA-S006 for Panasonic** £9.99

**CGA-S007 for Panasonic** £9.99

**CGA-S008 for Panasonic** £9.99

**BCF10E (V3) for Panasonic** £19.99

**BLG10E (V3) for Panasonic** £19.99

**BM92 (V2) for Panasonic** £24.99

**VBG130 (V2) for Panasonic** £26.99

**D-Li8 for Pentax** £12.99

**D-Li50 for Pentax** £12.99

**SLM-1137D for Samsung** £9.99

**SLM-1674 for Samsung** £12.99

**BG-1 for Sony** £19.99

**NP-FM500H for Sony** £19.99

**NP-FH50 for Sony** £19.99

**NP-FW50 for Sony** £24.99

Many more batteries in stock!

### SQUARE FILTERS

#### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

#### P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

#### P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

#### P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£39.99

#### P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings.

Many more P-Type filters in stock!

### SCREW-TYPE FILTERS

#### KOOD Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

#### UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£5.99
58mm UV / Haze	£5.99
62mm UV / Haze	£5.99
67mm UV / Haze	£5.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

#### Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.99
52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

More sizes in stock, from 27 to 86mm!

#### Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm SkyLight	£6.99
55mm SkyLight	£8.99
58mm SkyLight	£9.99
62mm SkyLight	£10.99
67mm SkyLight	£12.99
72mm SkyLight	£15.99
77mm SkyLight	£19.99

More sizes in stock, from 30 to 105mm!

#### Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£25.99
55mm Close-Up Set	£28.99
58mm Close-Up Set	£32.99

More sizes in stock, from 46 to 77mm!

#### Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

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More sizes in stock, from 46 to 82mm!

#### Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

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58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
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We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

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72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

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30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

#### FaderND Lord of the DARK

A new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from 2 to 8 stop reduction!

#### LightCraftWorkshop FaderND Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from 2 stops to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarising glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, more compact design to reduce the chance of vignetting.

52mm FaderND MkII	£56.99
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58mm FaderND MkII	£62.99
62mm FaderND MkII	£66.99
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#### ND500MC (fixed 9 stop)

77mm ND500MC	£64.99
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Genuine LightCraftWorkshop filters - beware of imitations!

### STEPPING RINGS

#### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

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43-46mm	55-52mm	58-67mm	72-77mm
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### MACRO PHOTOGRAPHY

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Nikon: 52, 55, 58, 62, 67mm  
Pentax K: 52, 55, 58, 62, 67mm  
Olympus: 52, 55, 58, 62, 67mm  
Sony: 52, 55, 58, 62, 67mm

#### Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

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Autofocus Tubes £129.99

#### Extension Bellows

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55-55mm, 55-58mm, 58-58mm

#### T2 Mounts - £12.99

Canon, Nikon, Sony, Olympus, Pentax

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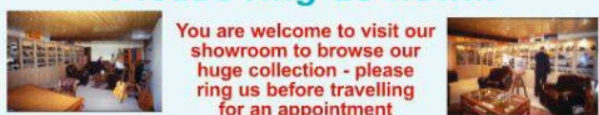
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- Leica A36 clamp on yellow, straw yellow, green ..... £10
- Leica E39 screw yellow filter, Black mount, cased ..... £15
- Leica FOFER no. 1f rangefinder FEET black nickel dial ..... £99
- Leica L39 screw 90mm f4 Elmar lens, chrome, nice ..... £89
- Leica L39 screw mount 13.5cm f4.5 Hektor. Average ..... £49
- Leica M 135mm f4.5 Hektor lens, chrome ..... £139
- Leica M ever ready case brown leather suit M2/M3 etc ..... £19
- Leica WINKO Right Angle viewfinder, C.1929, VGC ..... £99
- Loidol Loidamol fit 135mm f4.5 Schacht-Travener lens ..... £25
- M42 300mm f4 Partisan (sonnar) lens, caps, hood ..... £99
- M42 70-235mm f4.5 Soligor Auto Zoom lens, VGC ..... £29
- Mamiya 645 120 film insert, VGC, cased ..... £15
- Mamiya 645 150mm f3.5 Sekor N lens, hardly used ..... £89
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- Minolta 16 MC Presentation set, camera, flash, cased ..... £49
- Minolta A-2 35mm CRF, with 45mm f2.8 Rokkor, Nice ..... £39
- Minolta AF fit 35-80mm f4.5-5.6 Sigma DL Zoom, VGC ..... £19
- Minolta Auto Meter III, digital light meter, good condition ..... £69
- Minox A, chrome, plus case and chain. Slow speeds off ..... £69
- Nikon 72mm Polarizing filter, VGC, straw yellow, cased ..... £39
- Nikon AF 28-70mm f3.5-4.5 Zoom Nikkor VGC + hood ..... £69
- Nikon AF 35-105mm f3.5-4.5 Nikkor, VGC, caps ..... £89
- Nikon AF 35-70mm f3.5-4.5 Zoom lens lovely condition ..... £45
- Nikon AF Teleplus F2 element 2X converter, VGC ..... £59
- Nikon AI 135mm f2.8 Nikkor lens, vgc ..... £49
- Nikon AI 35mm f1.4 Nikkor, nice condition, caps ..... £249
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- Nikon AI 80-200mm f4.5 zoom Nikkor VGC ..... £89
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- Tamron Adaptal 2 80-210mm f3.5-4.5 Zoom nr mint ..... £29
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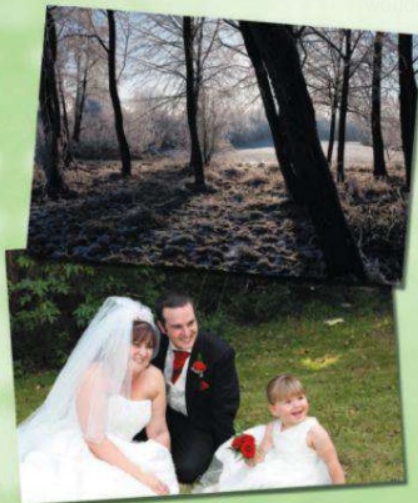
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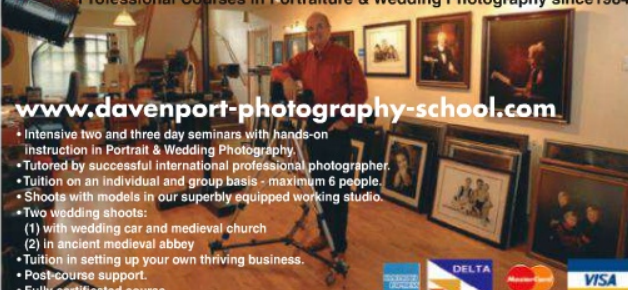
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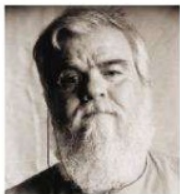
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# ROGER HICKS

**Electronic viewfinders have a bright future, but for now they fall far short of the standard we require**

**ONE DAY**, probably in the not-too-distant future, electronic viewfinders (EVFs) will be wonderful. They will be every bit as good as an optical unit, with the option of showing whatever information you want, right there in the viewfinder. And, if the camera manufacturers program their software right, you'll be able to turn off the information you don't want, and even zoom in for focusing.

Eventually, when they get them right, the benefits to the manufacturers will be quite high. They'll be able to get rid of the (big, expensive, power-hungry) screen on the back of the camera, and replace it with a smaller, cheaper and probably less power-hungry chip behind the lens. It will look very like a traditional optical viewfinder, but without the front glass.

Right now, though, they're rubbish. They're not very sharp, and they catch up with the real world only in spasms, like bad stop-motion photography. The dual viewfinder of the Fujifilm FinePix X100 addresses this, but it's essentially a stopgap until EVFs get good enough – although, arguably, there is still something philosophically, emotionally and intellectually different about seeing your field of view through a couple of pieces of glass, instead of a television camera.

The depressing bit is that even though they are rubbish, they are being foisted upon us. Why, though, are they selling them before they have got them right? I can think of only two possible reasons, and both are depressing.

The least depressing option is this. The research and development (R&D) costs of EVFs must be quite high, and by selling their early generation versions, the manufacturers are seeing some of their money back right now. The smart ones offer the choice of both EVFs and optical finders, because they know that this vastly increases their market at negligible expense. Indeed, optical finders are almost certainly a handsome source of profit in their own right. After all, they are not particularly expensive to make, and they can be sold at a premium to those who are not so reactionary as to refuse digital photography, but are sufficiently reactionary (or perhaps 'discerning' is a better word) to be able to recognise the emperor's electronic new clothes for what they are.

The more depressing option is, well, more depressing. It is that there are people who are so

besotted with technology for its own sake that they actually prefer EVFs. There's even a term in the consumer electronics trade for such people. They call them 'early adopters'.

Now, in my book, 'early adopters' are foolish in the extreme unless the new technology is both superior to whatever is available, and reliable. The balance between superiority and reliability will vary widely, according to the technology. For example, a typewriter is a vastly more reliable tool than a computer. On the other hand, the computer is a vastly superior tool,

offering as it does the possibilities of correcting errors, of going back and making improvements, and of moving chunks of text around without recourse to scissors, staplers and glue. Even then, I clung to my Remington Noiseless typewriter for a very long time before laying out £1,600 (the equivalent

of maybe £4,000 today) on my first computer.

That's one of the other things about new technologies, come to think of it – they need to be affordable. Admittedly, 'affordable' is a variable concept, according to whether you are applying it to something you use to earn a living, or a new toy. I've spent a lot of money on cameras over the years, but I suspect that the next biggest item on the capital expenditure list would be computers and their peripherals – probably between £10,000 and £20,000 since that first machine about a quarter of a century ago. I don't like the beastly things – I'd far rather have a new camera – but I actually need new computers on a fairly regular basis, because the old ones die or are simply unable to handle new software.

There is, however, one possibility concerning 'early adopters' that makes my blood run cold. It is that they actually prefer life on the other side of an electronic gadget. Consider, in particular, the way in which the word 'friend' has been devalued by 'social networking' sites such as Facebook. For that matter, consider the devaluation of the word 'social', although in all fairness you can't devalue 'networking' as it was born in the gutter and has no further to fall. Maybe there are people who prefer the jerky artificiality of an EVF to the real world. If so, may the Lord have mercy on their souls. Assuming they have souls, instead of electronic replicas. The Body Snatchers may already be among us. **AP**

**'Maybe there are people who prefer the jerky artificiality of an EVF to the real world. If so, may the Lord have mercy on their souls'**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

## CONTACTS

### Editorial

Amateur Photographer, IPC Media, Blue Fin Building,  
110 Southwark Street, London SE1 0SU  
Telephone 0203 148 4138 Fax 0203 148 8123  
Email [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)  
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HA-3 Hood Adapter for GXR (10)	£49.99	<b>£24.99</b>
DB-70 Lithium Batt. for R6/7/8 (7)	£34.99	<b>£24.99</b>
DB-90 Lithium Batt. for GXR (9)	£44.99	<b>£36.99</b>
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